SOUVENIR OF THE 700th PERFORMANCE
AT THE STRAND THEATRE, LONDON.
16th JUNE, 1903.

A CHINESE HONEYMOON.

A MUSICAL COMEDY

by
GEORGE DANCE.

MUSIC BY
HOWARD TALBOT.

LONDON:
HOPWOOD & CREW LTD 42, NEW BOND STREET. W.

VOCAL SCORE, 6/- net
PIANOFORTE SOLO 3/6 .

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A

CHINESE HONEYMOON,

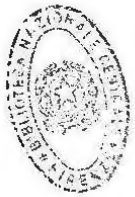
Musical Comedy in Two Acts.

Written by

GEORGE DANCE.

Composed by

HOWARD TALBOT.



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DRAMATIS PERSONÆ.

HANG CHOW	(Emperor of Ylang Ylang)	MR. PICTON ROXBOROUGH
CHIPPEE CHOP	(Lord Chancellor)	MR. E. BOYD-JONES
HI LUNG	(Lord High Admiral)	MR. PERCY CLIFTON
TOM HATHERTON		MR. LESLIE STILES
MR. PINEAPPLE		MR. LIONEL RIGNOLD
FLORRIE	(Mrs. Pineapple's Bridesmaids)	MISS FAY WENTWORTH
VIOLET		MISS BLANCHE THORPE
MILLIE		MISS ROSIE EDWARDES
GERTIE		MISS FLORENCE BURDETT
MRS. BROWN	(The Official Mother-in-Law)	MISS M. A. VICTOR
YEN YEN	(Soo Soo's Maids of Honour)	MISS JESSICA LAIT
SING SING		MISS FANNY WRIGHT
MI MI	(A Waitress)	MISS MADGE TEMPLE
SOO SOO	(The Emperor's Niece)	MISS BEATRICE EDWARDS
MRS. PINEAPPLE		MISS MARIE DAINTON
FI FI	(Waitress at Hotel)	MISS LOUIE FREEAR

CHORUS OF CHINESE MAIDS, CHINAMEN, SAILORS, COURTIERS, ETC.

Scene - CHINA. ***Time - THE PRESENT.***

ACT I. ... ... The Gardens of the Hotel at Ylang Ylang.

ACT II. ... ... Room in the Emperor's Palace.

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A CHINESE HONEYMOON.

MUSICAL COMEDY IN TWO ACTS.

Written by
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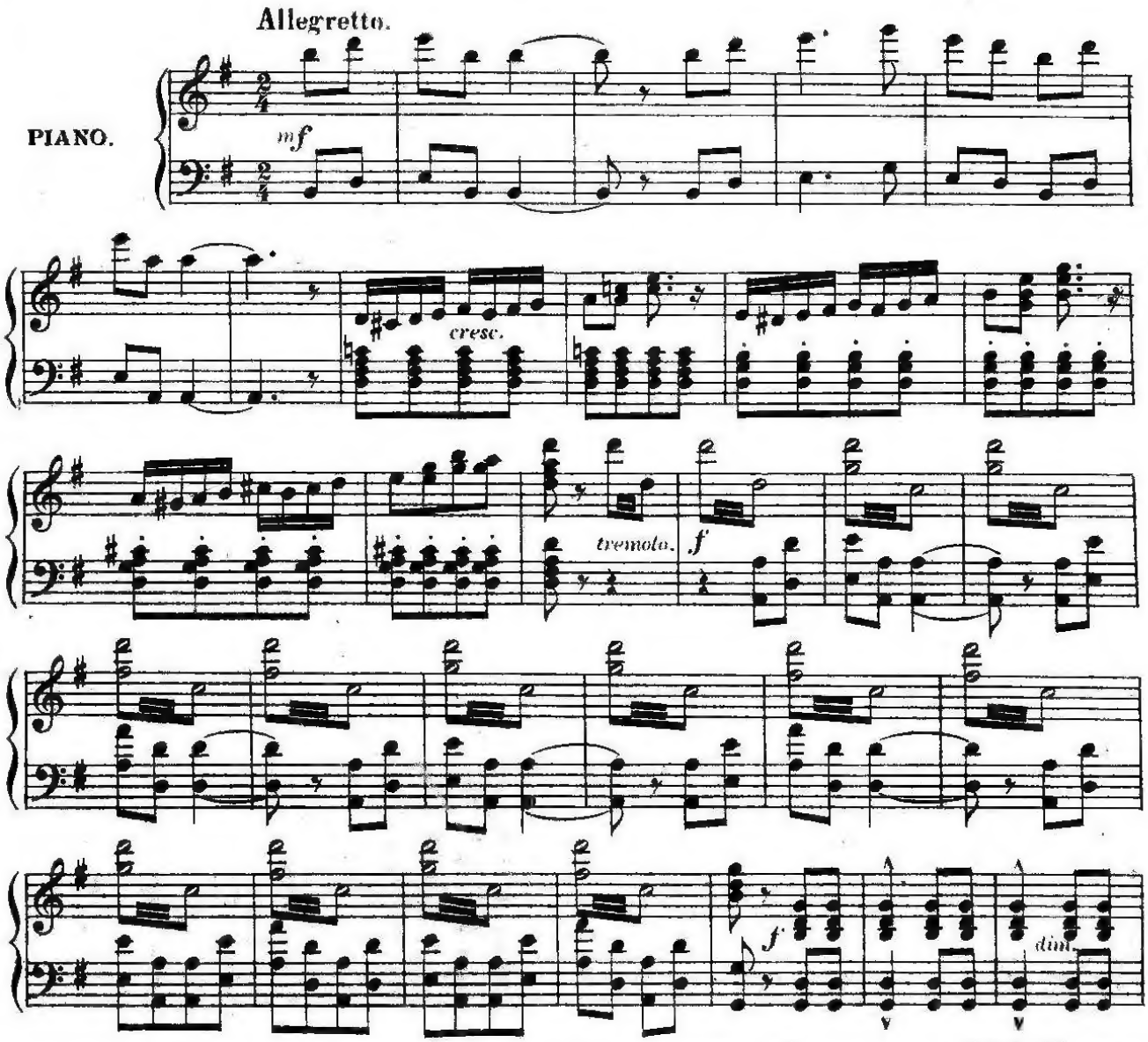
No 1. OPENING CHORUS — "IN YLANG YLANG."



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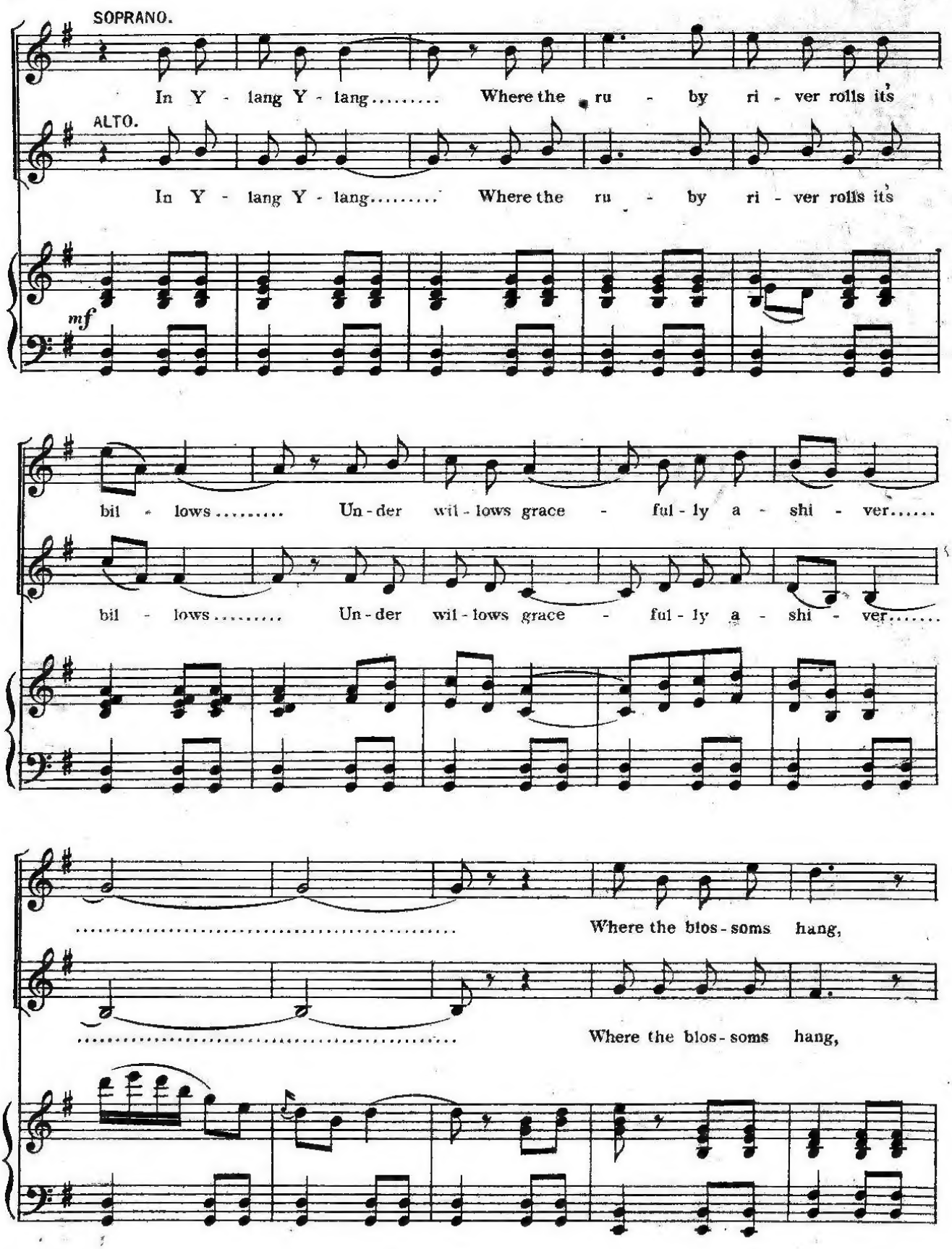
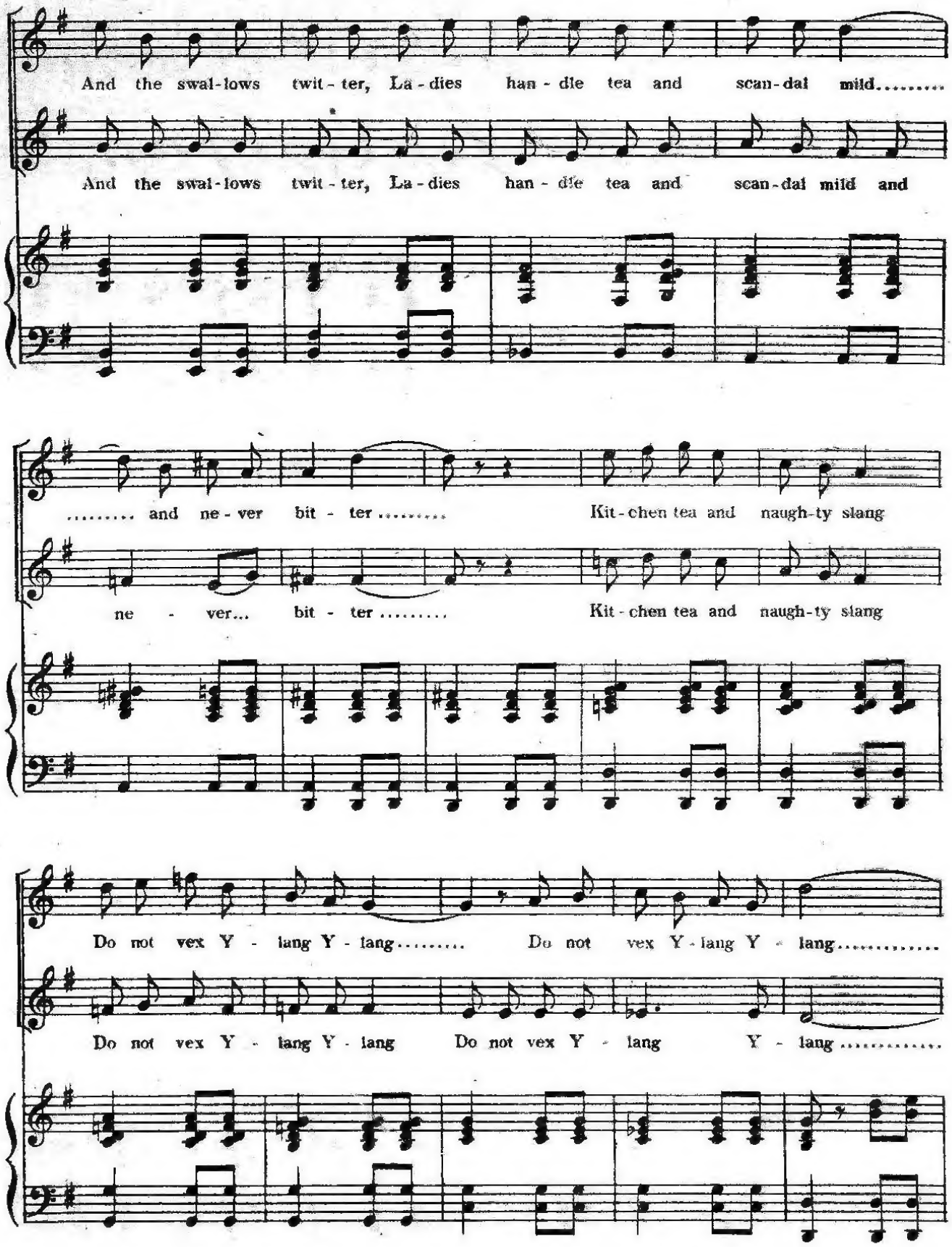
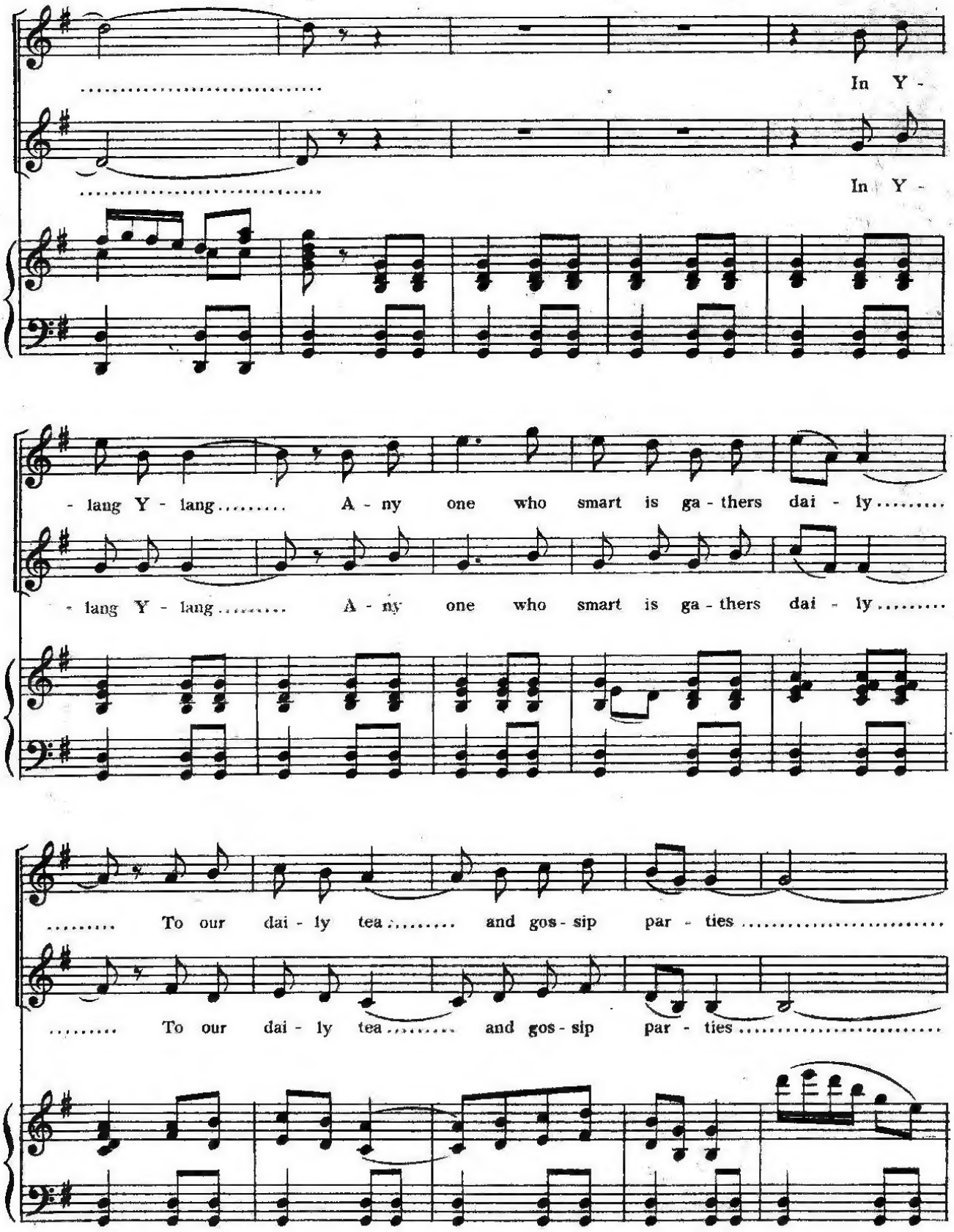
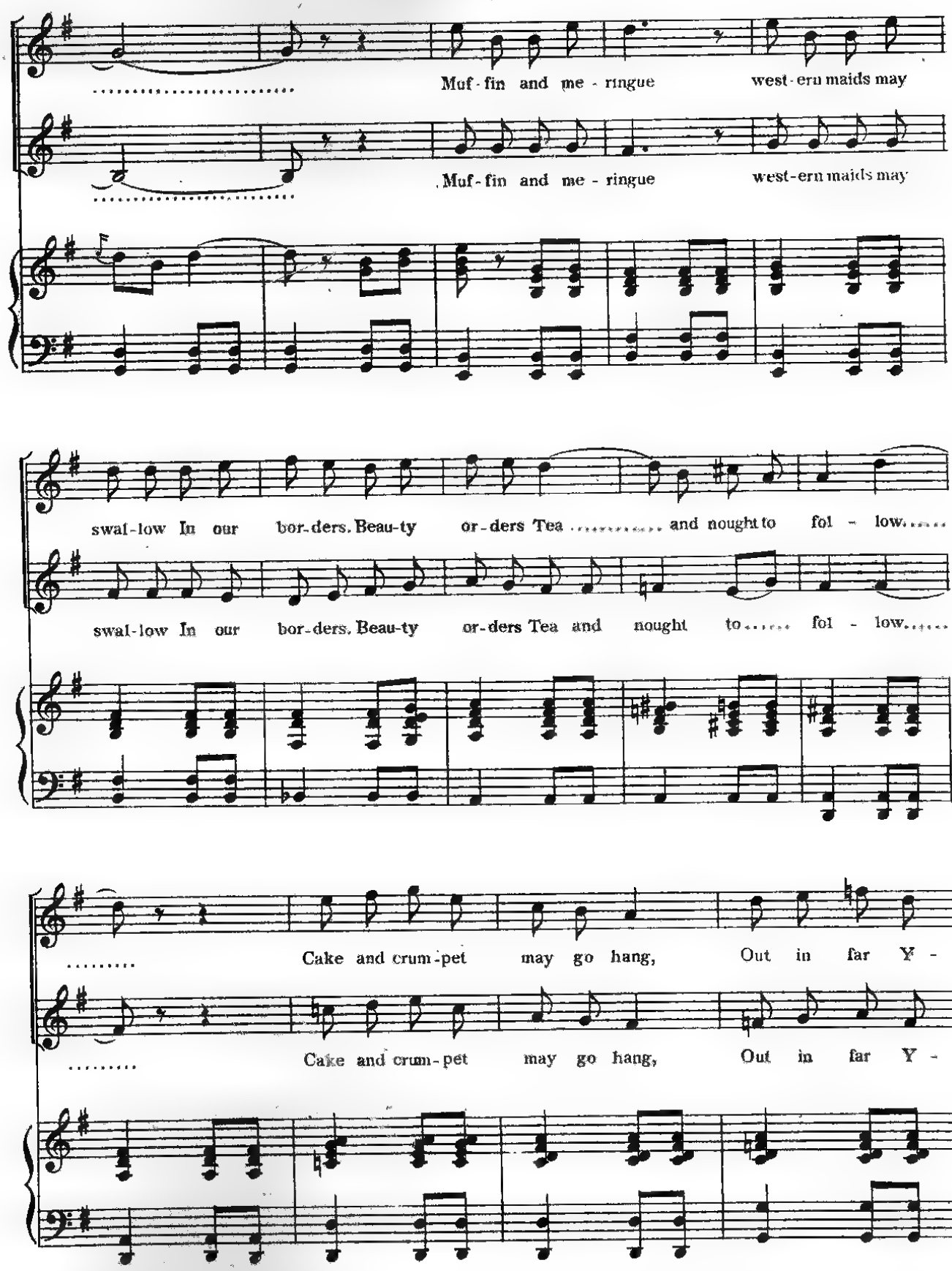
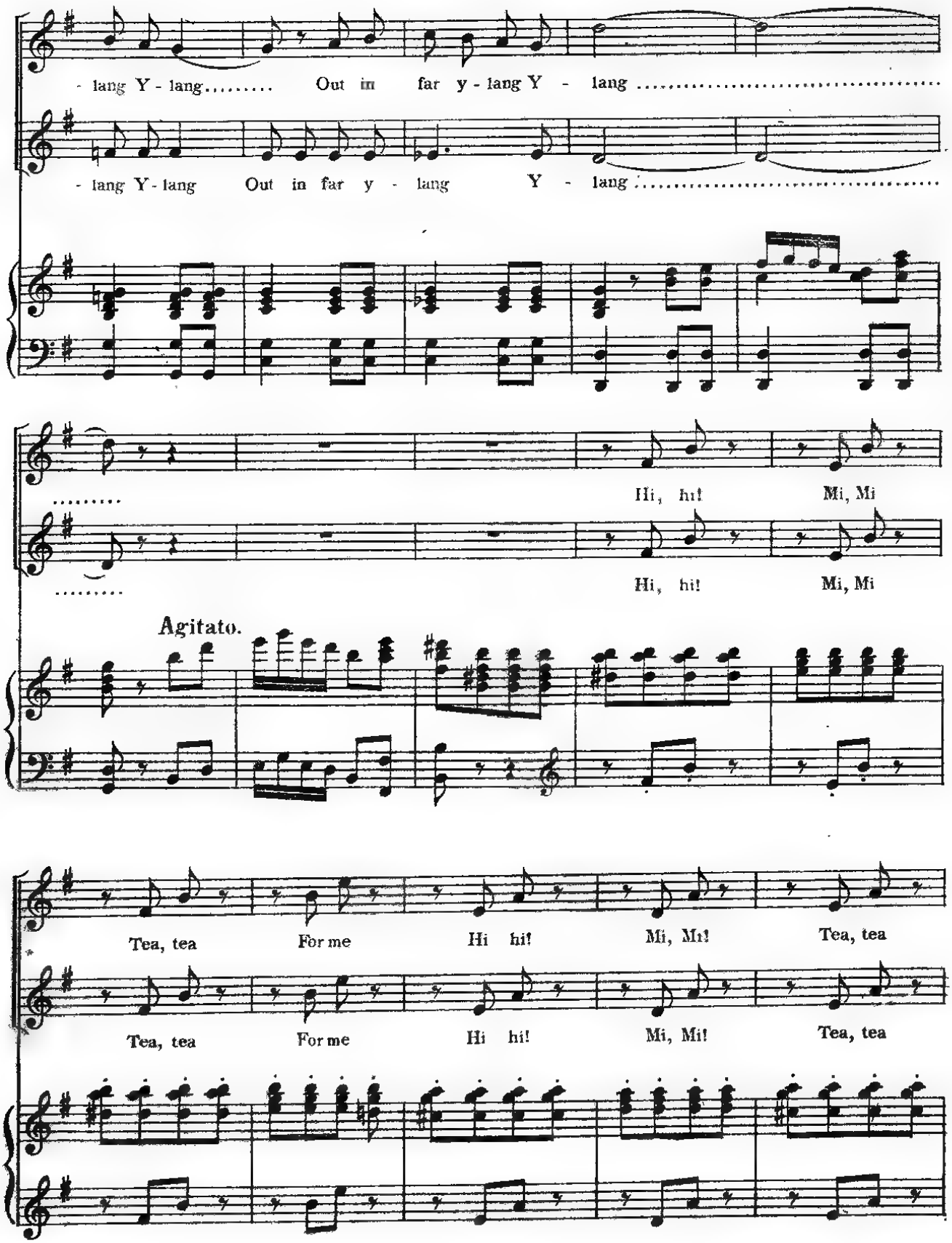
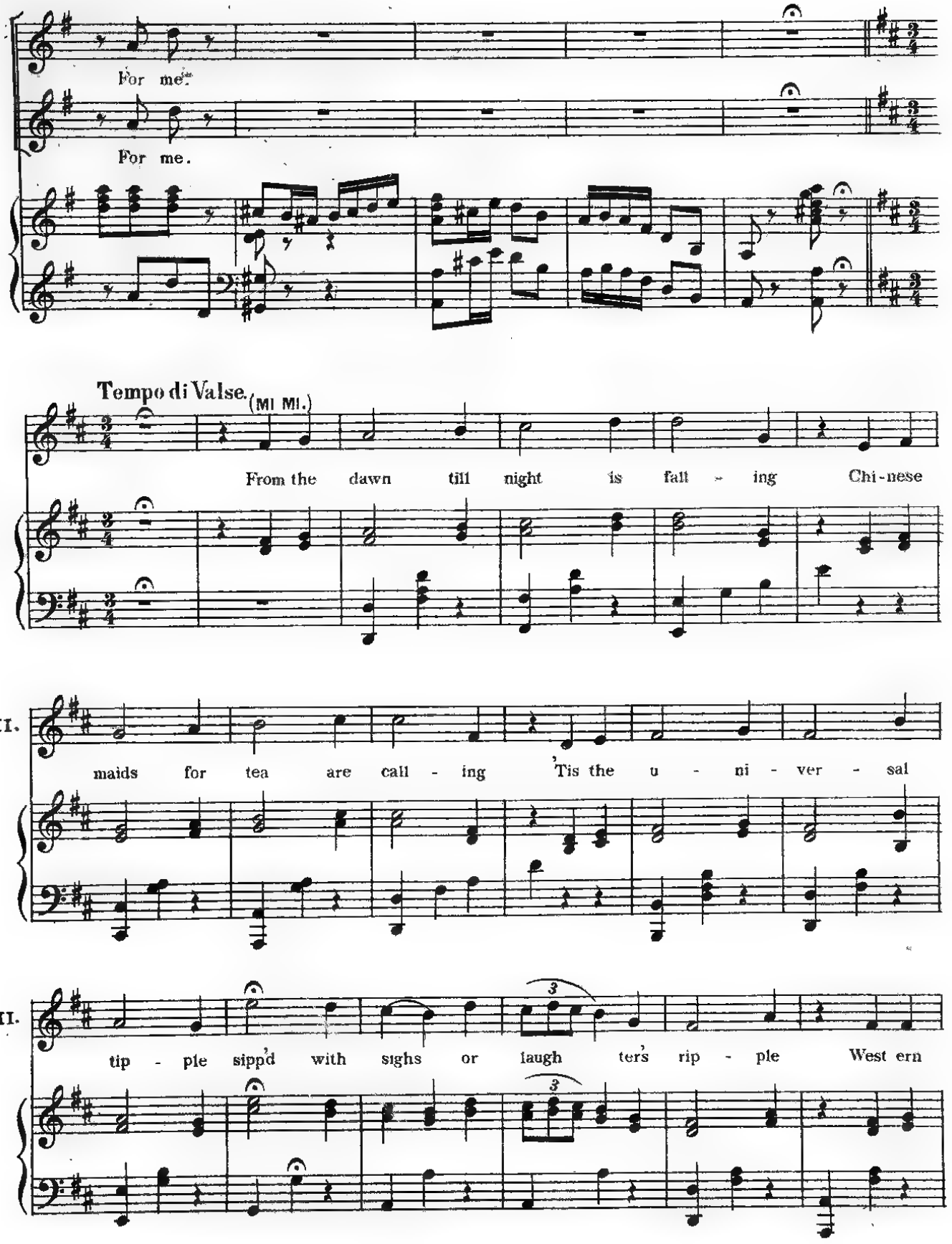

SOPRANO.
In Y - lang Y - lang..... Where the ru - by ri - ver rolls its
ALTO.
In Y - lang Y - lang..... Where the ru - by ri - ver rolls its
mf
bil - lows..... Un - der wil - lows grace - ful - ly a - shi - ver.....
bil - lows..... Un - der wil - lows grace - ful - ly a - shi - ver.....
Where the blos - soms hang,
Where the blos - soms hang,

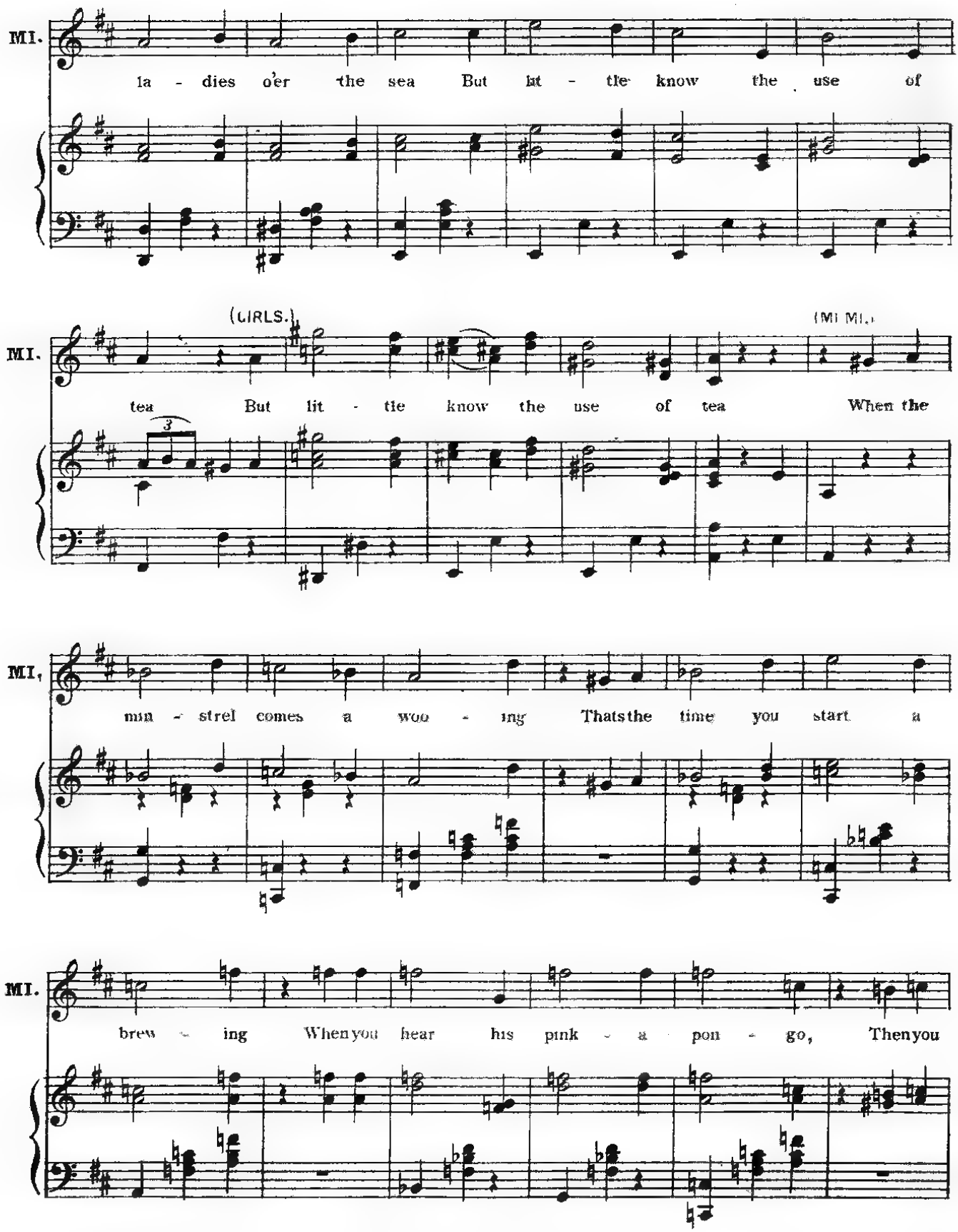

And the swal-lows twit-ter, La-dies han-dle tea and scan-dal mild.....
And the swal-lows twit-ter, La-dies han-dle tea and scan-dal mild and
..... and ne-ver bit-ter ..... Kit-chen tea and naugh-ty slang
ne - ver... bit-ter ..... Kit-chen tea and naugh-ty slang
Do not vex Y-lang Y-lang..... Do not vex Y-lang Y-lang.....
Do not vex Y-lang Y-lang Do not vex Y-lang Y-lang.....

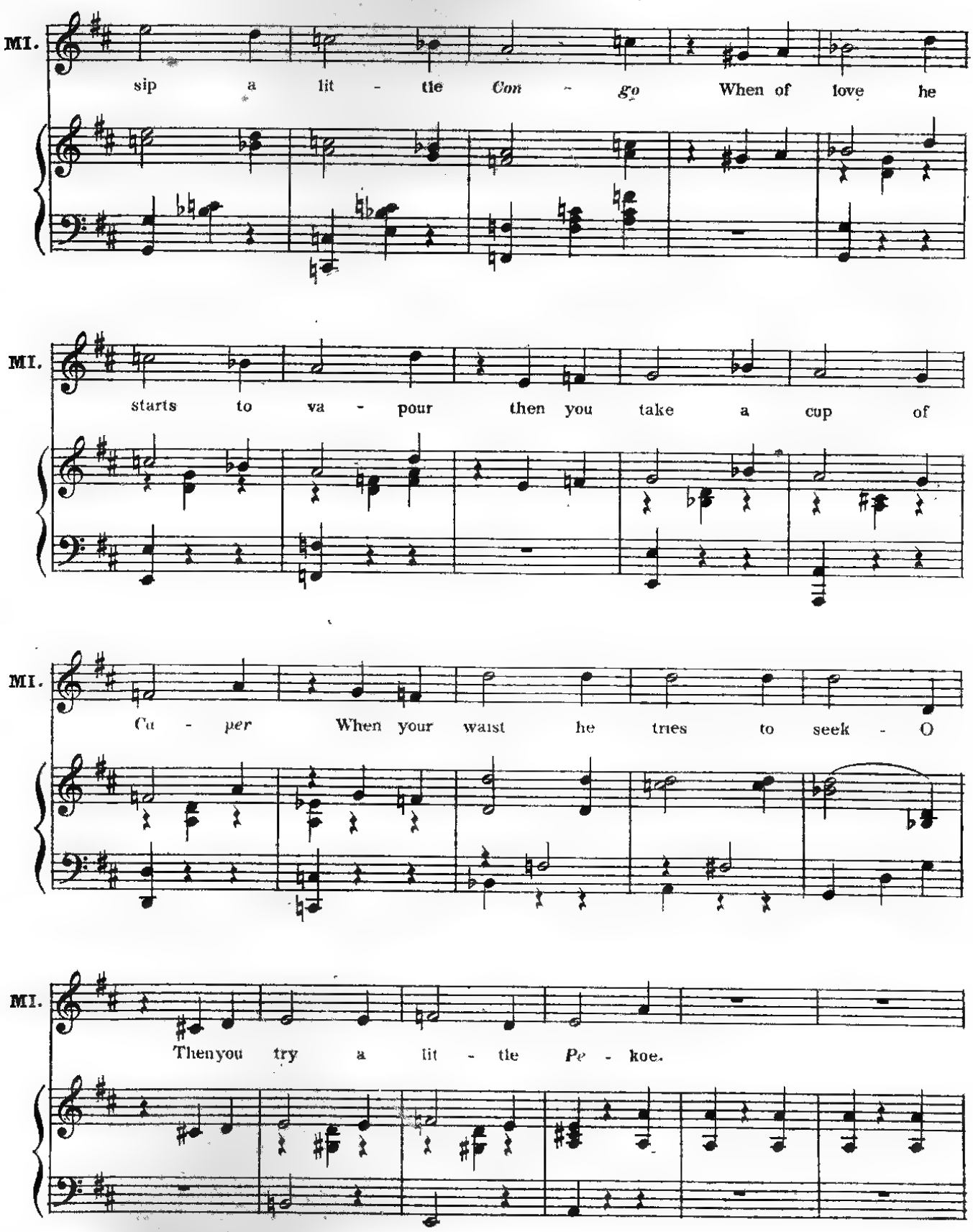

In Y -
In Y -
- lang Y - lang ..... A - ny one who smart is ga - thers dai - ly .....
- lang Y - lang ..... A - ny one who smart is ga - thers dai - ly .....
..... To our dai - ly tea ..... and gos - sip par - ties .....
..... To our dai - ly tea ..... and gos - sip par - ties .....

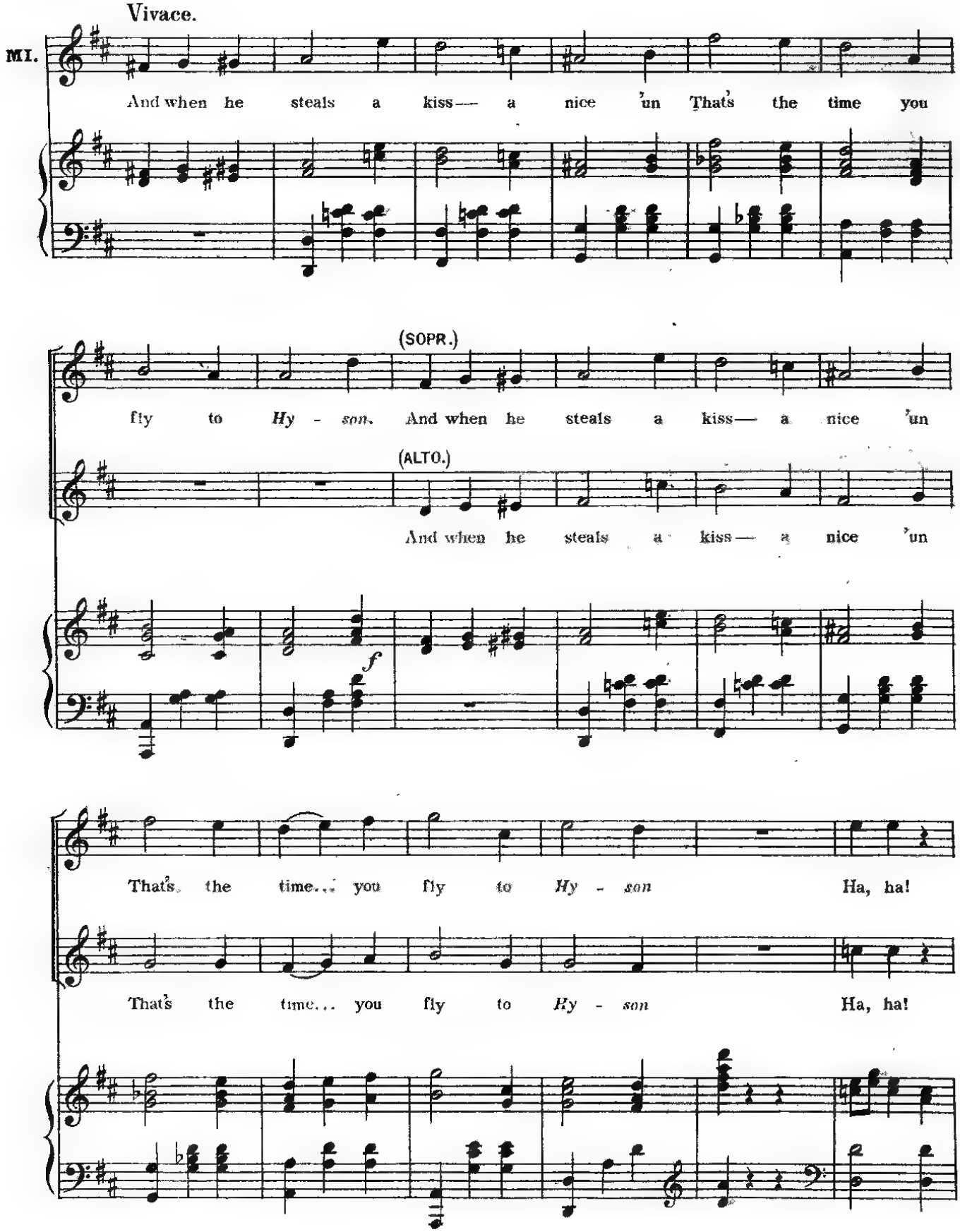

Muf - fin and me - ringue west - ern maids may
Muf - fin and me - ringue west - ern maids may
swal - low In our bor - ders. Beau - ty or - ders Tea and nought to fol - low.
swal - low In our bor - ders. Beau - ty or - ders Tea and nought to fol - low.
Cake and crum - pet may go hang, Out in far Y -
Cake and crum - pet may go hang, Out in far Y -

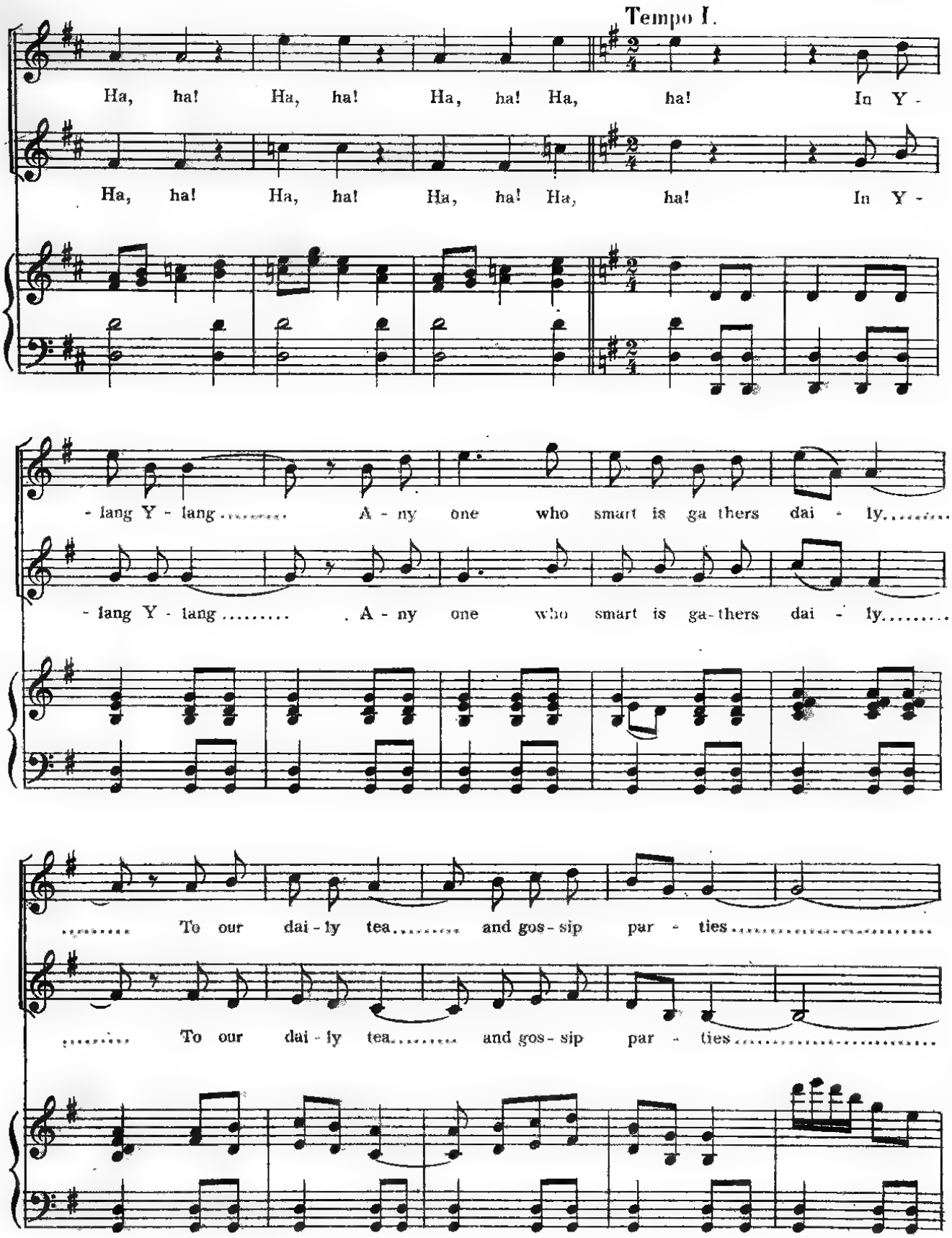

- lang Y - lang..... Out in far y - lang Y - lang .....
- lang Y - lang Out in far y - lang Y - lang .....
.....
Hi, hi! Mi, Mi
.....
Hi, hi! Mi, Mi
Agitato.
Tea, tea For me Hi hi! Mi, Mi! Tea, tea
Tea, tea For me Hi hi! Mi, Mi! Tea, tea

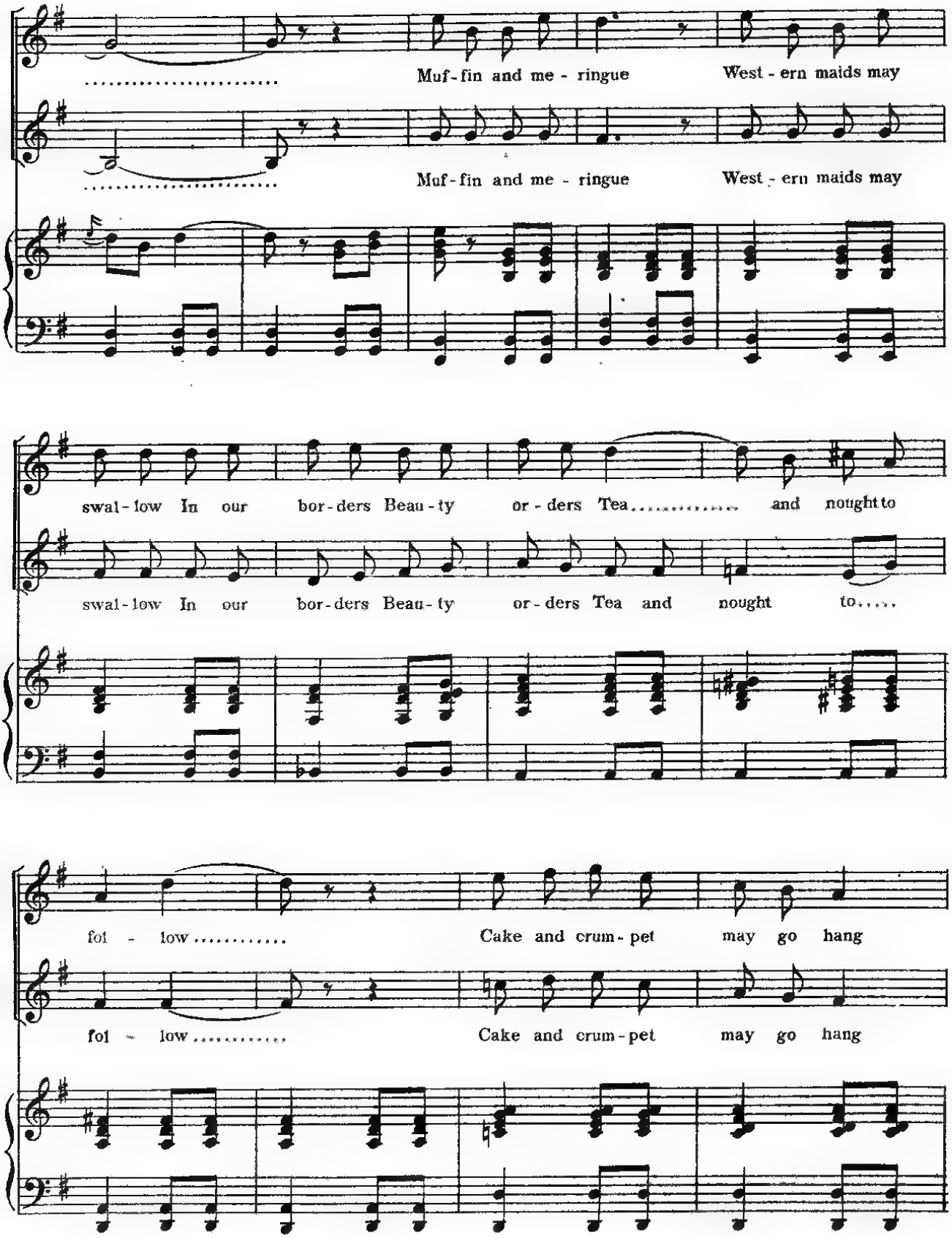

For me.
For me.
Tempo di Valse.
(MI MI.)
From the dawn till night is fall - ing Chi-nese
MI.
maids for tea are call - ing 'Tis the u - ni - ver - sal
MI.
tip - ple sipp'd with sighs or laugh ter's rip - ple West ern

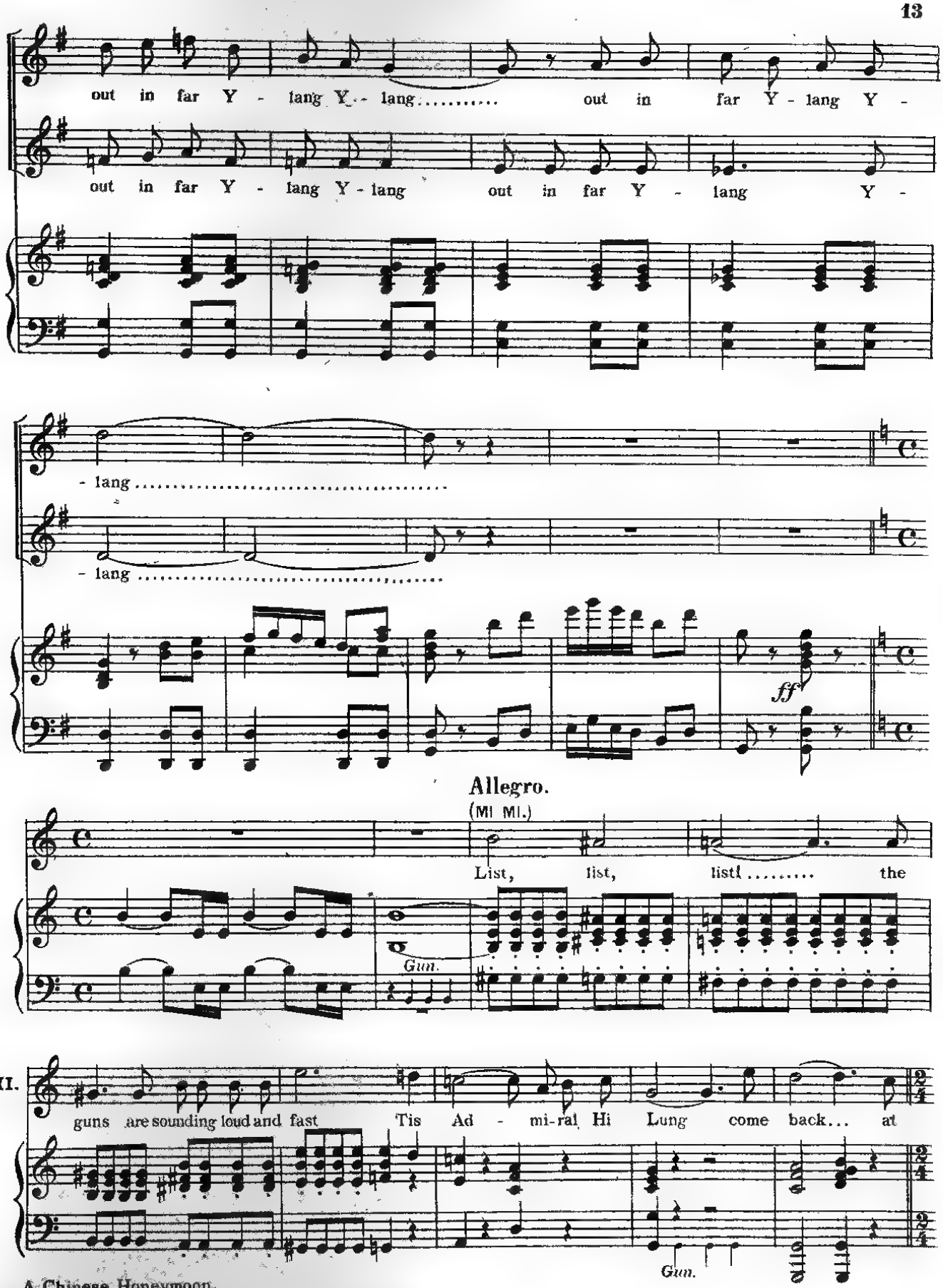

MI.
la - dies o'er the sea But lit - tle know the use of
(GIRLS.)
(MI MI.)
MI.
tea But lit - tle know the use of tea When the
3
MI.
min - strel comes a woo - ing Thats the time you start a
MI.
brew - ing When you hear his pink - a pon - go, Then you

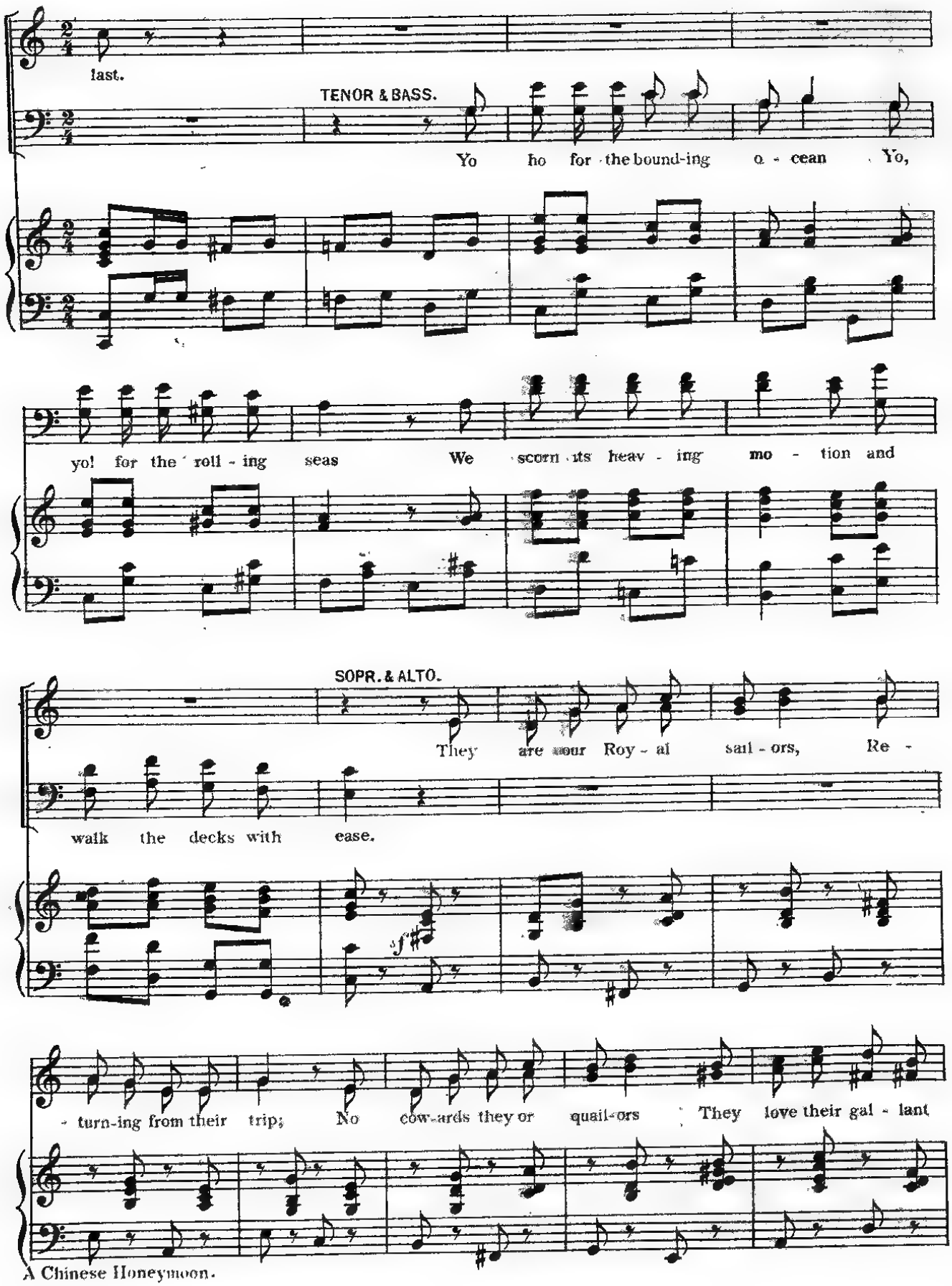

MI.
sip a lit - tle Con - go When of love he
MI.
starts to va - pour then you take a cup of
MI.
Cu - per When your waist he tries to seek - O
MI.
Thenyou try a lit - tle Pe - koe.


Vivace.
MI.
And when he steals a kiss— a nice 'un That's the time you
(SOPR.)
fly to Hy - son. And when he steals a kiss— a nice 'un
(ALTO.)
And when he steals a kiss— a nice 'un
f
That's the time... you fly to Hy - son Ha, ha!
That's the time... you fly to Hy - son Ha, ha!


Tempo I.
Ha, ha! Ha, ha! Ha, ha! Ha, ha! In Y -
Ha, ha! Ha, ha! Ha, ha! Ha, ha! In Y -
- lang Y - lang ..... A - ny one who smart is ga thers dai - ly.....
- lang Y - lang ..... A - ny one who smart is ga-thers dai - ly.....
..... To our dai - ly tea..... and gos - sip par - ties.....
..... To our dai - ly tea..... and gos - sip par - ties.....


Muf-fin and me - ringue West - ern maids may
Muf-fin and me - ringue West - ern maids may
swal-low In our bor-ders Beau-ty or-ders Tea and nought to
swal-low In our bor-ders Beau-ty or-ders Tea and nought to
fol - low Cake and crum-pet may go hang
fol - low Cake and crum-pet may go hang


out in far Y - lang Y - lang..... out in far Y - lang Y -
out in far Y - lang Y - lang out in far Y - lang Y -
- lang.....
- lang.....
ff
Allegro.
(MI MI.)
List, list, list!..... the
Gun.
MI.
guns are sounding loud and fast Tis Ad - mi-ral Hi Lung come back... at
Gun.


last.
TENOR & BASS.
Yo ho for the bound-ing o - cean Yo,
yo! for the roll - ing seas We scorn its heav - ing mo - tion and
SOPR. & ALTO.
They are our Roy - al sail - ors, Re -
walk the decks with ease.
- turn-ing from their trip; No cow-ards they or quail-ors They love their gal - lant

TENOR & BASS.

ship. Yo - ho! for the jib and spank-er we're safe in port a - gain; So

sf

drop the two ton an-chor and pull a-way to shore. Yo -

cresc.

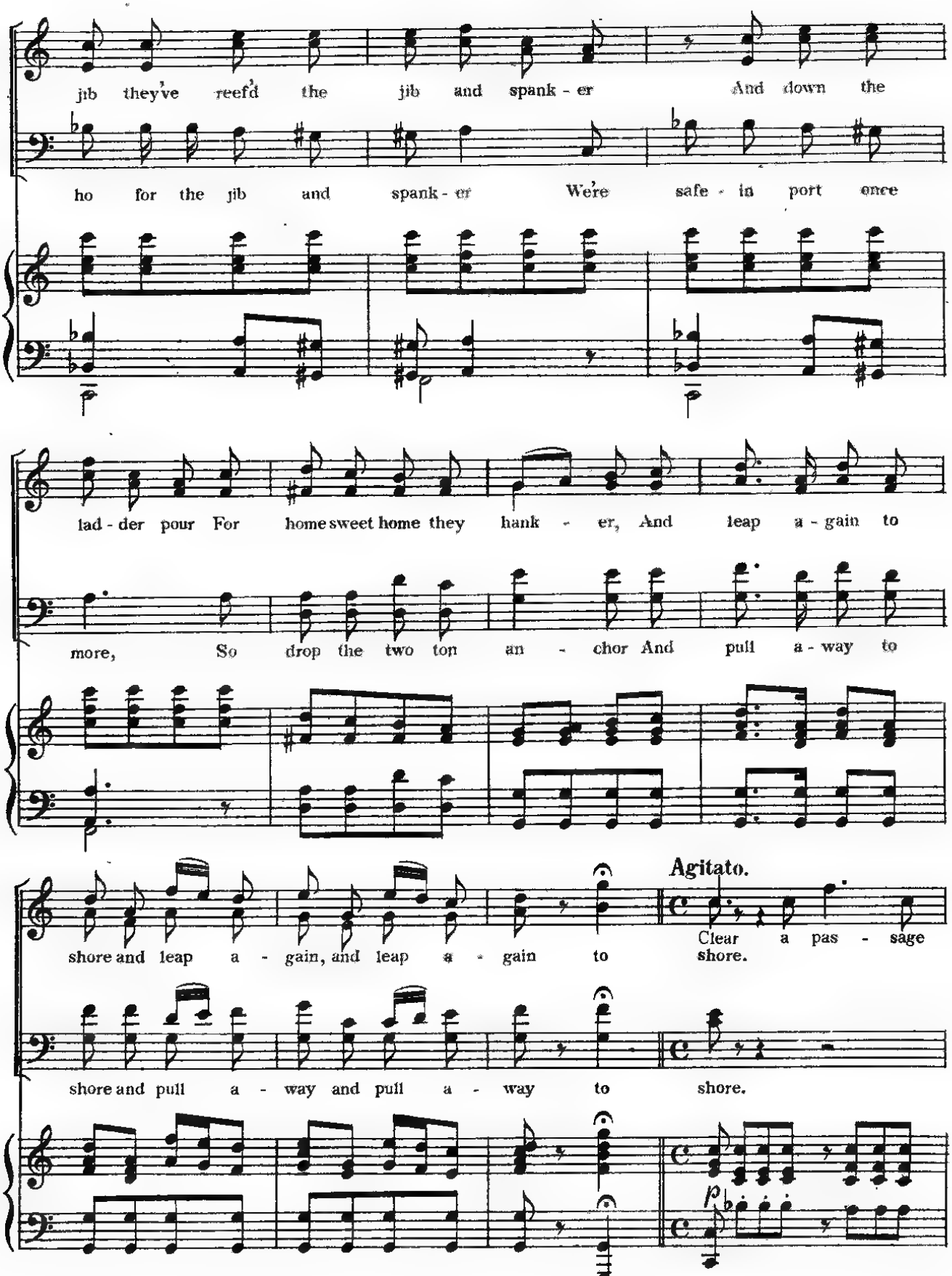
(GIRLS.)

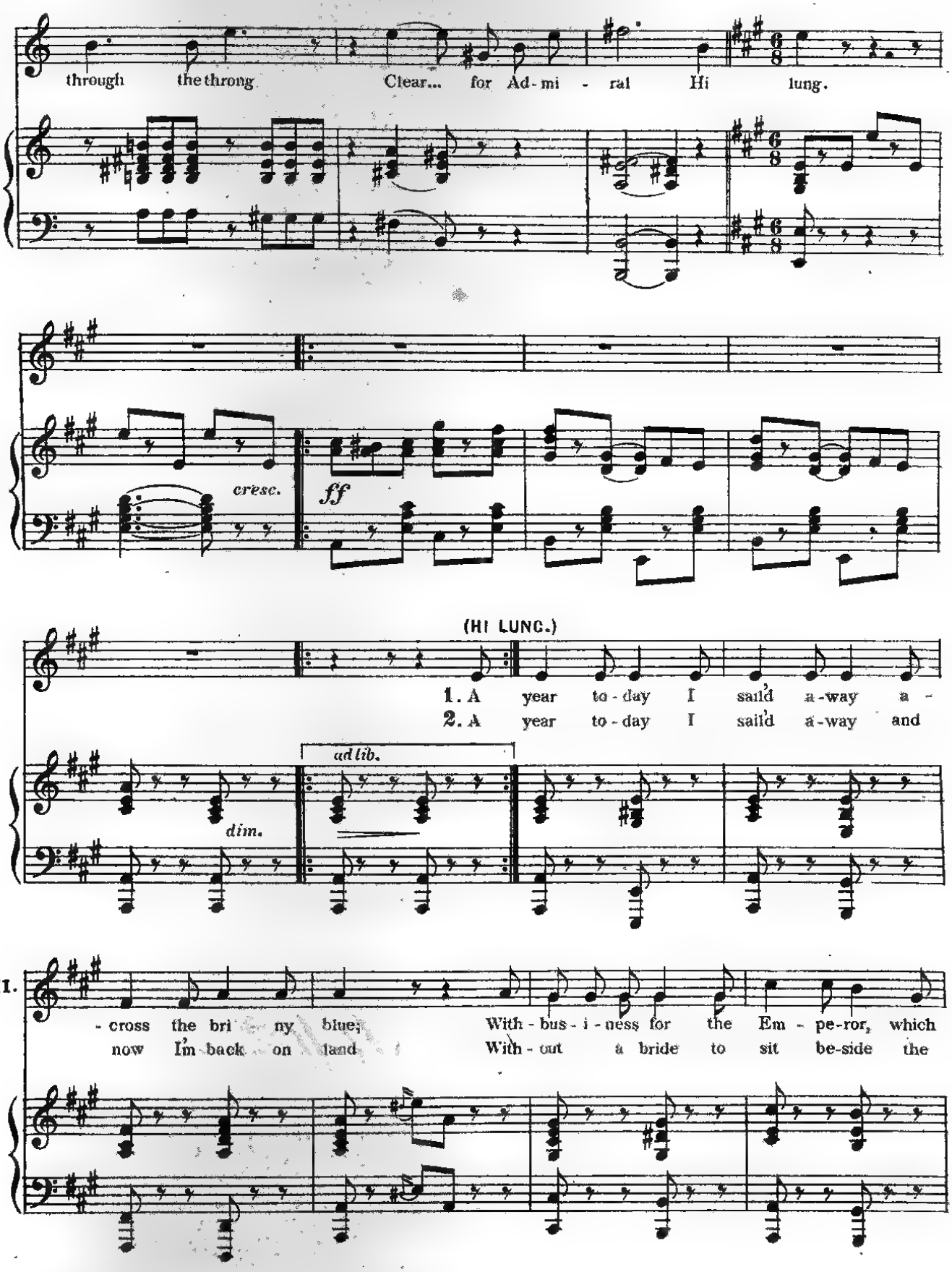
They are our Roy - al sail - -

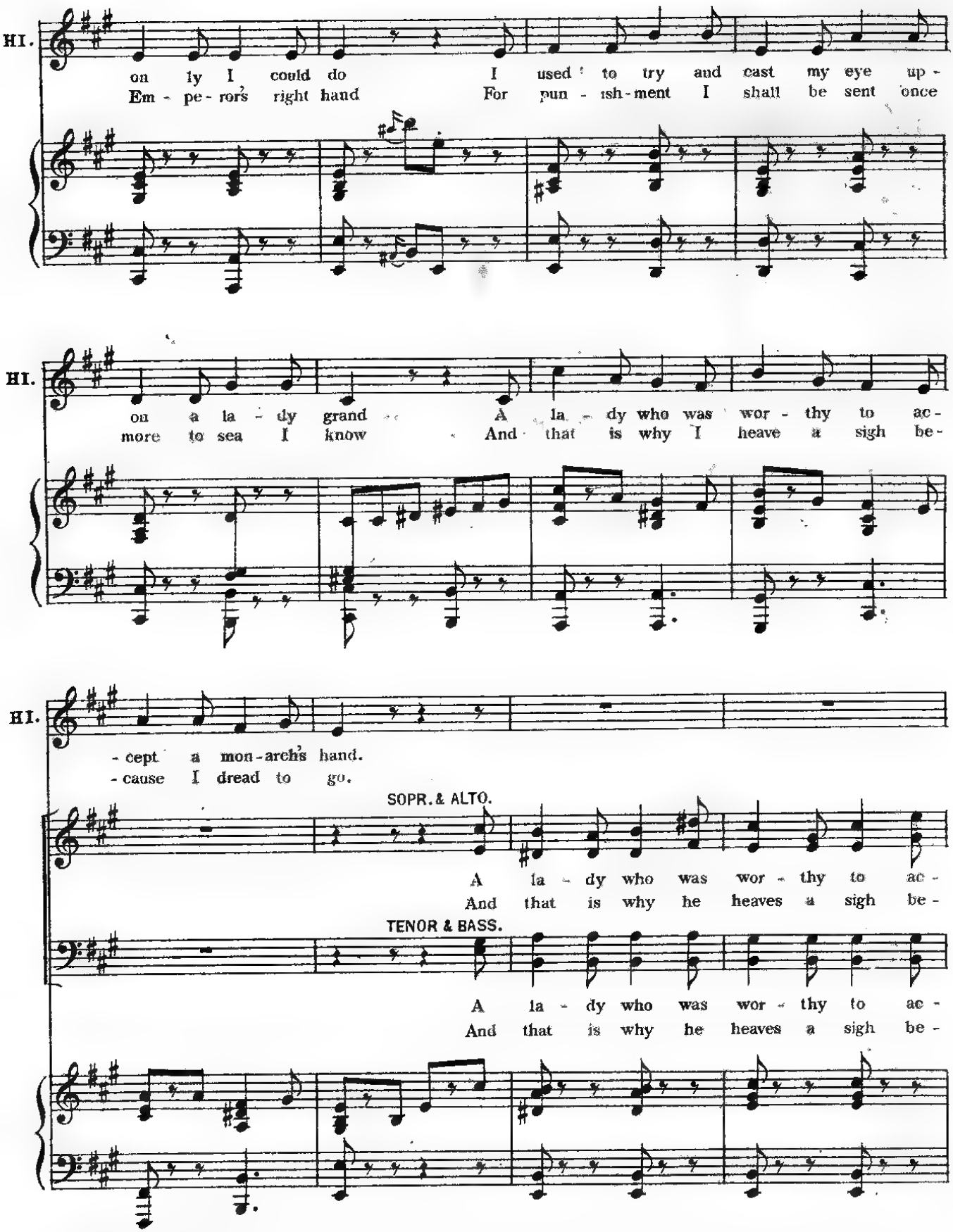
- ho! for the bound-ing o - cean Yo ho! for the roll - ing sea We

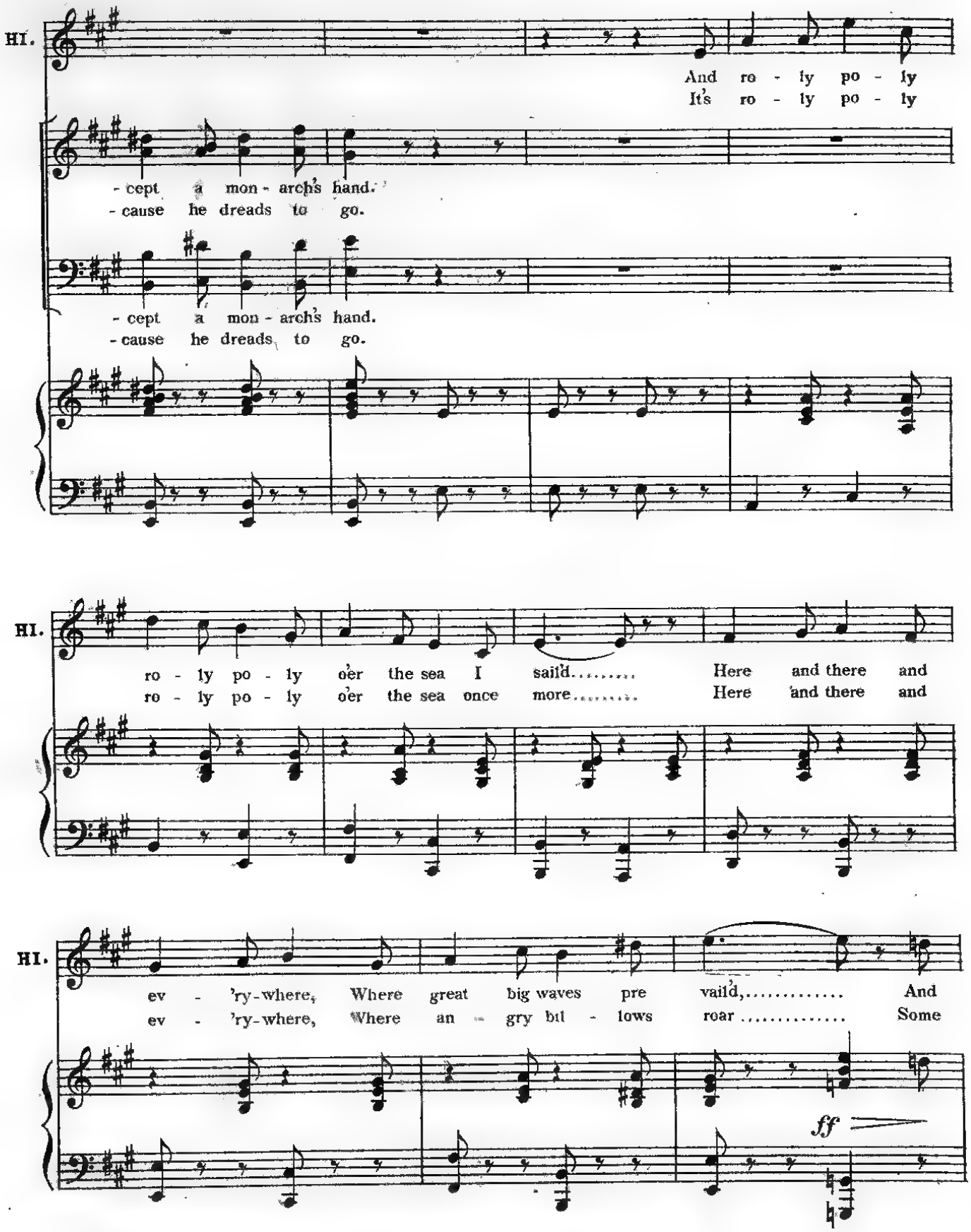
ors Re - turn - ing from their ship They've reef'd the

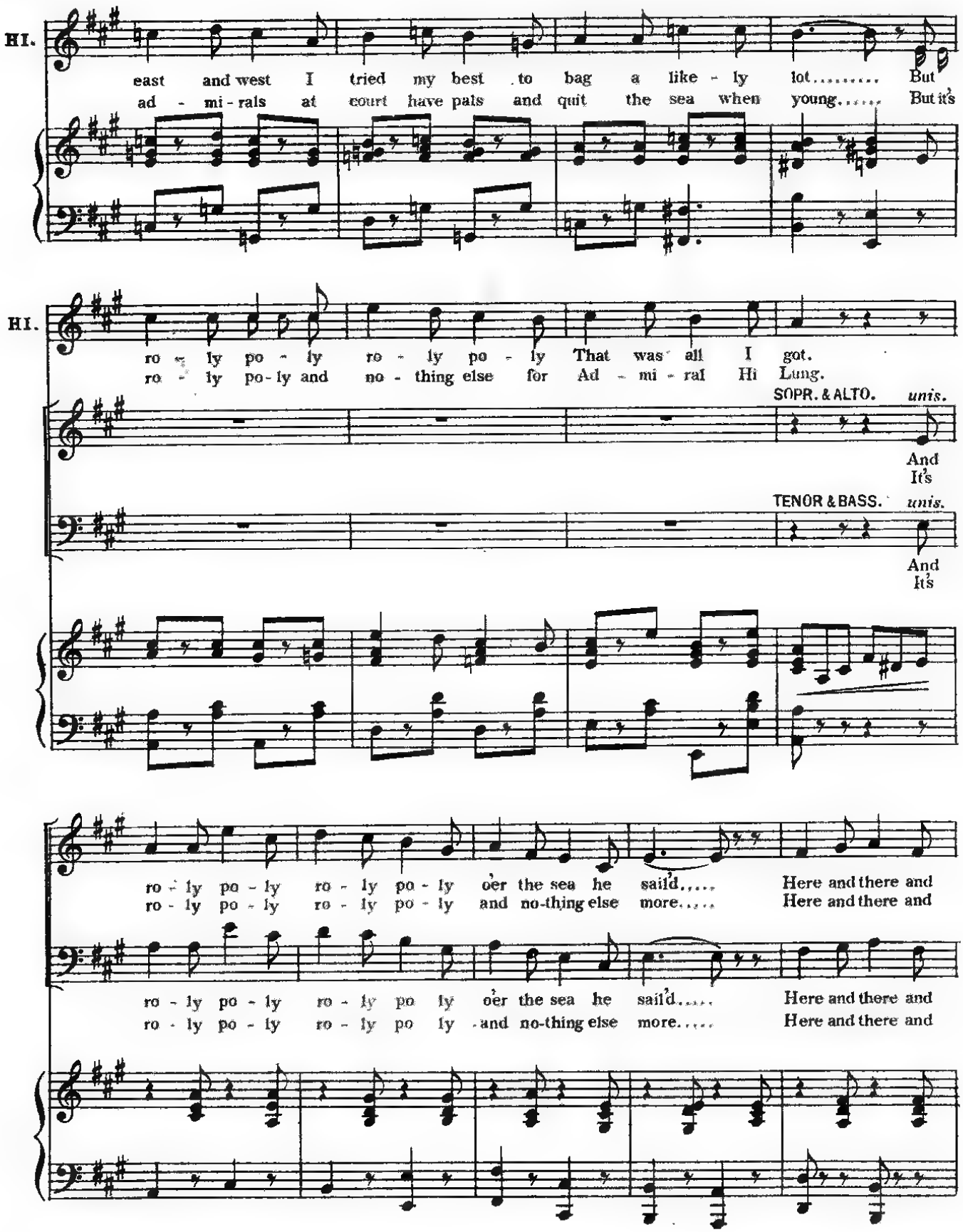
scorn its heav - ing mo - tion And walk the decks with ease Yo -

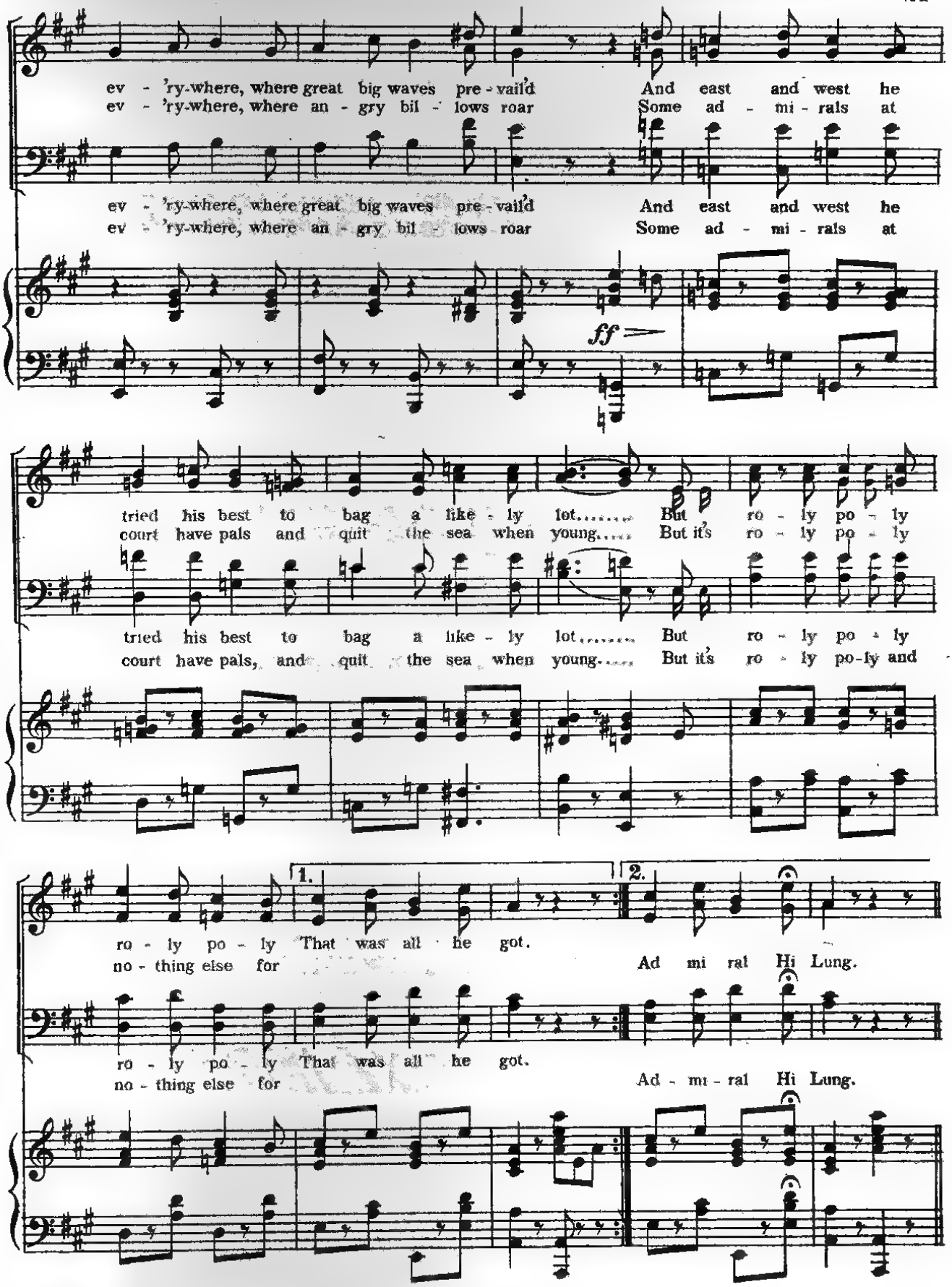

jib they've reefd the jib and spank - er And down the
ho for the jib and spank - er We're safe - in port once
lad - der pour For home sweet home they hank - er, And leap a - gain to
more, So drop the two ton an - chor And pull a - way to
Agitato.
shore and leap a - gain, and leap a - gain to shore.
Clear a pas - sage
shore and pull a - way and pull a - way to shore.


through the throng
Clear... for Ad - mi - ral Hi lung.
cresc.
ff
(HI LUNG.)
1. A year to - day I said a - way a -
2. A year to - day I said a - way and
ad lib.
dim.
HI.
- cross the bri - ny blue;
With - bus - i - ness for the Em - pe - ror, which
now I'm back on land
With - out a bride to sit be - side the

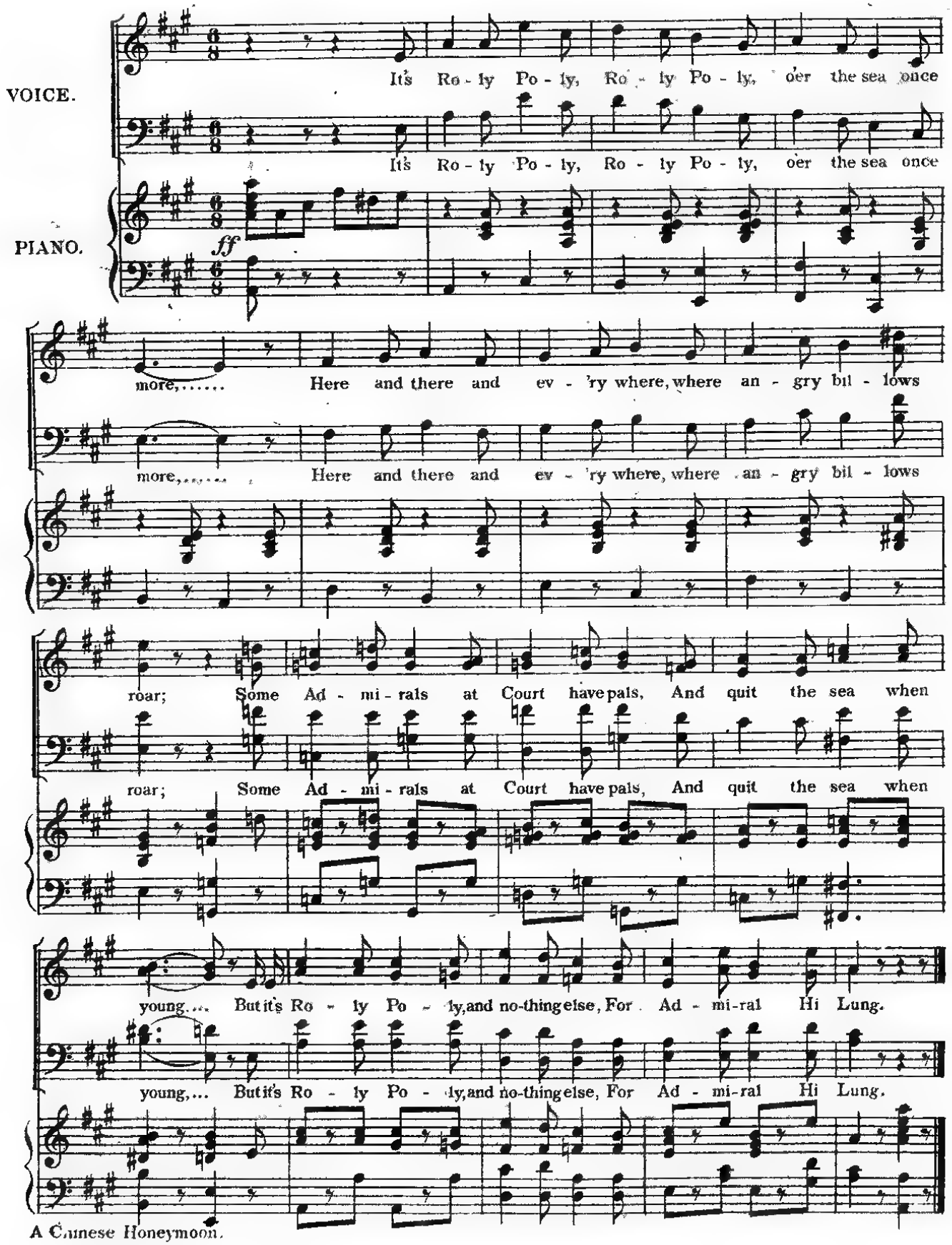

HI.
on ly I could do I used to try and cast my eye up -
Em - pe - ror's right hand For pun - ish - ment I shall be sent once
HI.
on a la - dy grand A la - dy who was wor - thy to ac -
more to sea I know And that is why I heave a sigh be -
HI.
- cept a mon - arch's hand.
- cause I dread to go.
SOPR. & ALTO.
A la - dy who was wor - thy to ac -
And that is why he heaves a sigh be -
TENOR & BASS.
A la - dy who was wor - thy to ac -
And that is why he heaves a sigh be -


HI.
And ro - ly po - ly
It's ro - ly po - ly
- cept a mon - arch's hand.
- cause he dreads to go.
- cept a mon - arch's hand.
- cause he dreads to go.
HI.
ro - ly po - ly o'er the sea I said..... Here and there and
ro - ly po - ly o'er the sea once more..... Here and there and
HI.
ev - 'ry-where, Where great big waves pre vaild,..... And
ev - 'ry-where, Where an - gry bil - lows roar ..... Some
ff


HI.
east and west I tried my best to bag a like - ly lot..... But
ad - mi - rals at court have pals and quit the sea when young..... But it's
HI.
ro - ly po - ly ro - ly po - ly That was all I got.
ro - ly po - ly and no - thing else for Ad - mi - ral Hi Lung.
SOPR. & ALTO. unis.
And It's
TENOR & BASS. unis.
And It's
ro - ly po - ly ro - ly po - ly oer the sea he said..... Here and there and
ro - ly po - ly ro - ly po - ly and no-thing else more..... Here and there and
ro - ly po - ly ro - ly po ly oer the sea he said..... Here and there and
ro - ly po - ly ro - ly po ly and no-thing else more..... Here and there and


ev - 'ry-where, where great big waves pre - vail'd
ev - 'ry-where, where an - gry bil - lows roar
And east and west he
Some ad - mi - rals at
ev - 'ry-where, where great big waves pre - vail'd
ev - 'ry-where, where an - gry bil - lows roar
And east and west he
Some ad - mi - rals at
ff
tried his best to bag a like - ly lot..... But ro - ly po - ly
court have pals and quit the sea when young..... But it's ro - ly po - ly
tried his best to bag a like - ly lot..... But ro - ly po - ly
court have pals, and quit the sea when young..... But it's ro - ly po-ly and
1.
2.
ro - ly po - ly That was all he got.
no - thing else for
Ad mi ral Hi Lung.
ro - ly po - ly That was all he got.
no - thing else for
Ad - mi - ral Hi Lung.

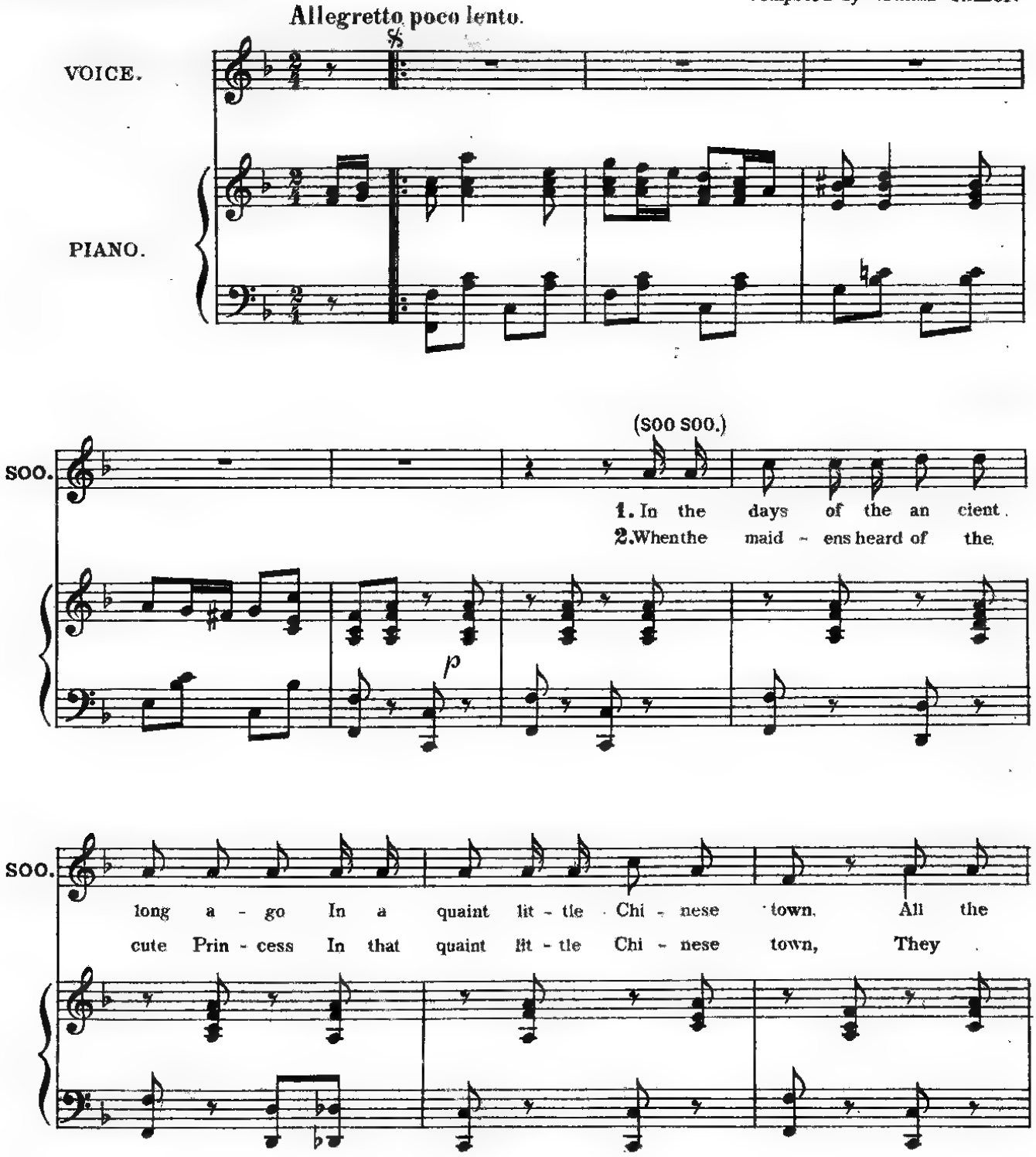
Exit.


VOICE.
PIANO.
ff
It's Ro - ly Po - ly, Ro - ly Po - ly, oer the sea once more,..... Here and there and ev - 'ry where, where an - gry bil - lows roar; Some Ad - mi - rals at Court have pals, And quit the sea when young.... But it's Ro - ly Po - ly, and no-thing else, For Ad - mi-ral Hi Lung.
It's Ro - ly Po - ly, Ro - ly Po - ly, oer the sea once more,..... Here and there and ev - 'ry where, where an - gry bil - lows roar; Some Ad - mi - rals at Court have pals, And quit the sea when young,... But it's Ro - ly Po - ly, and no-thing else, For Ad - mi-ral Hi Lung.

Nº 2. SONG & CHORUS — (SOO SOO.) "A PAPER FAN."

Written by GEORGE DANCE. Composed by HOWARD TALBOT.

Allegretto poco lento.



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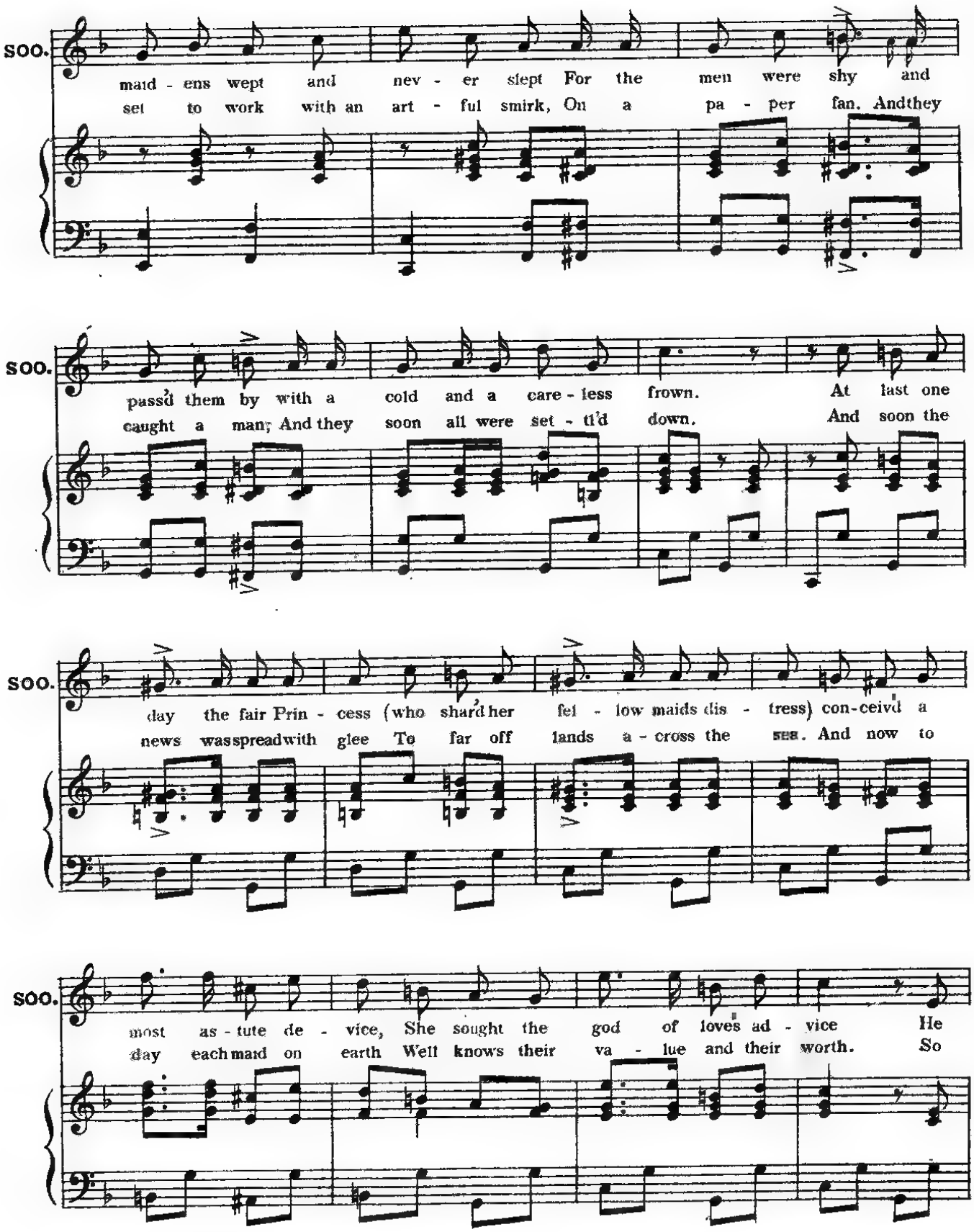
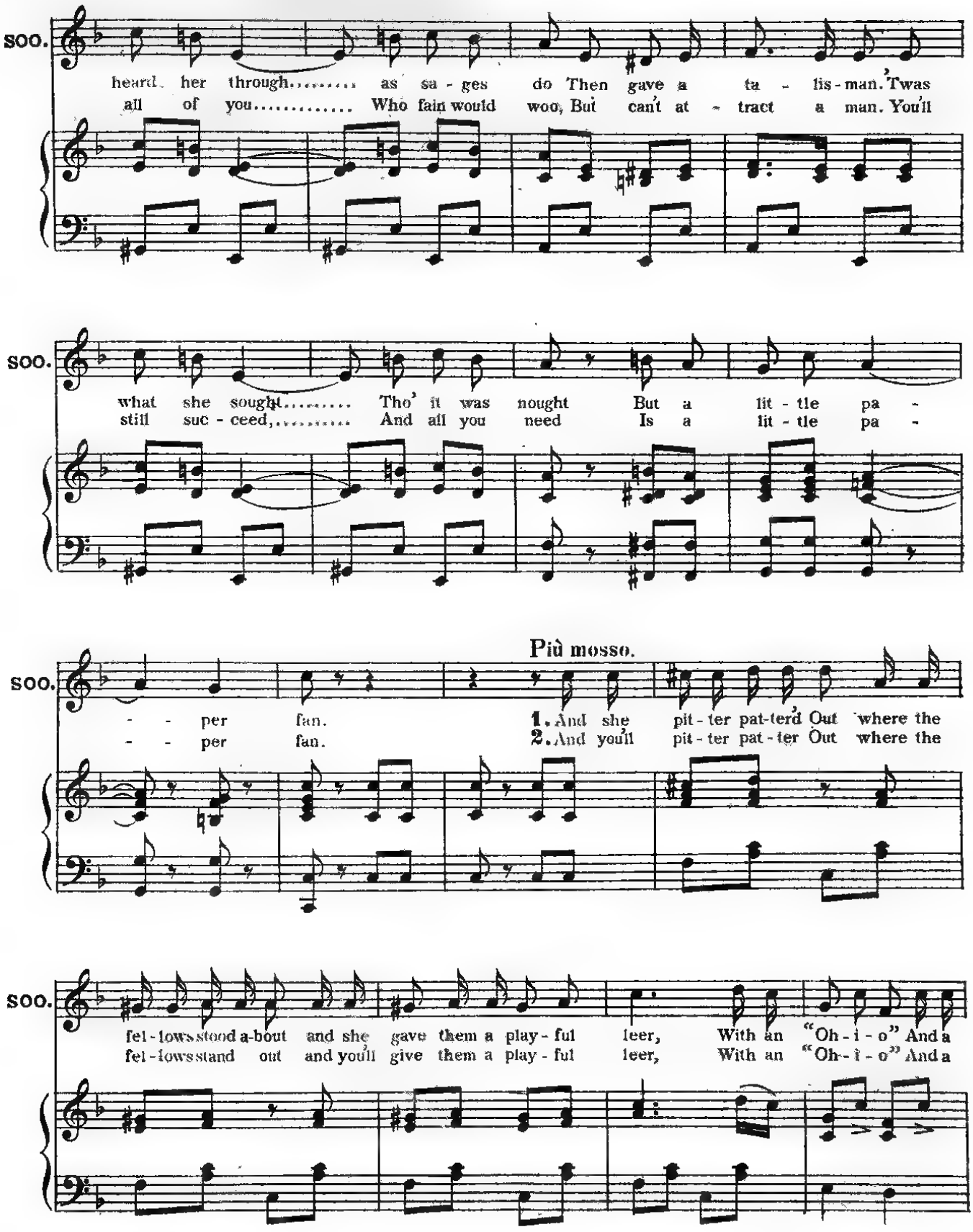
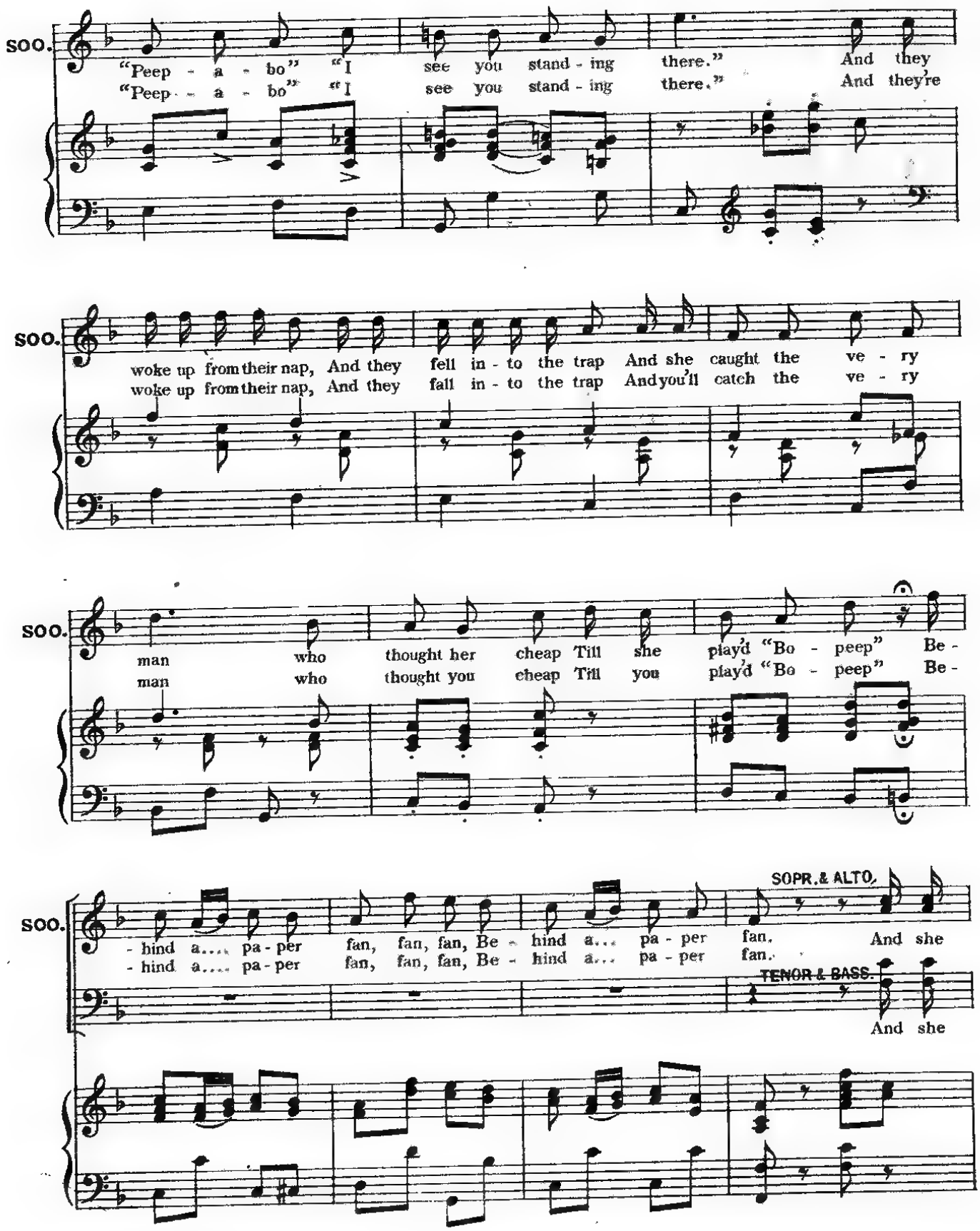
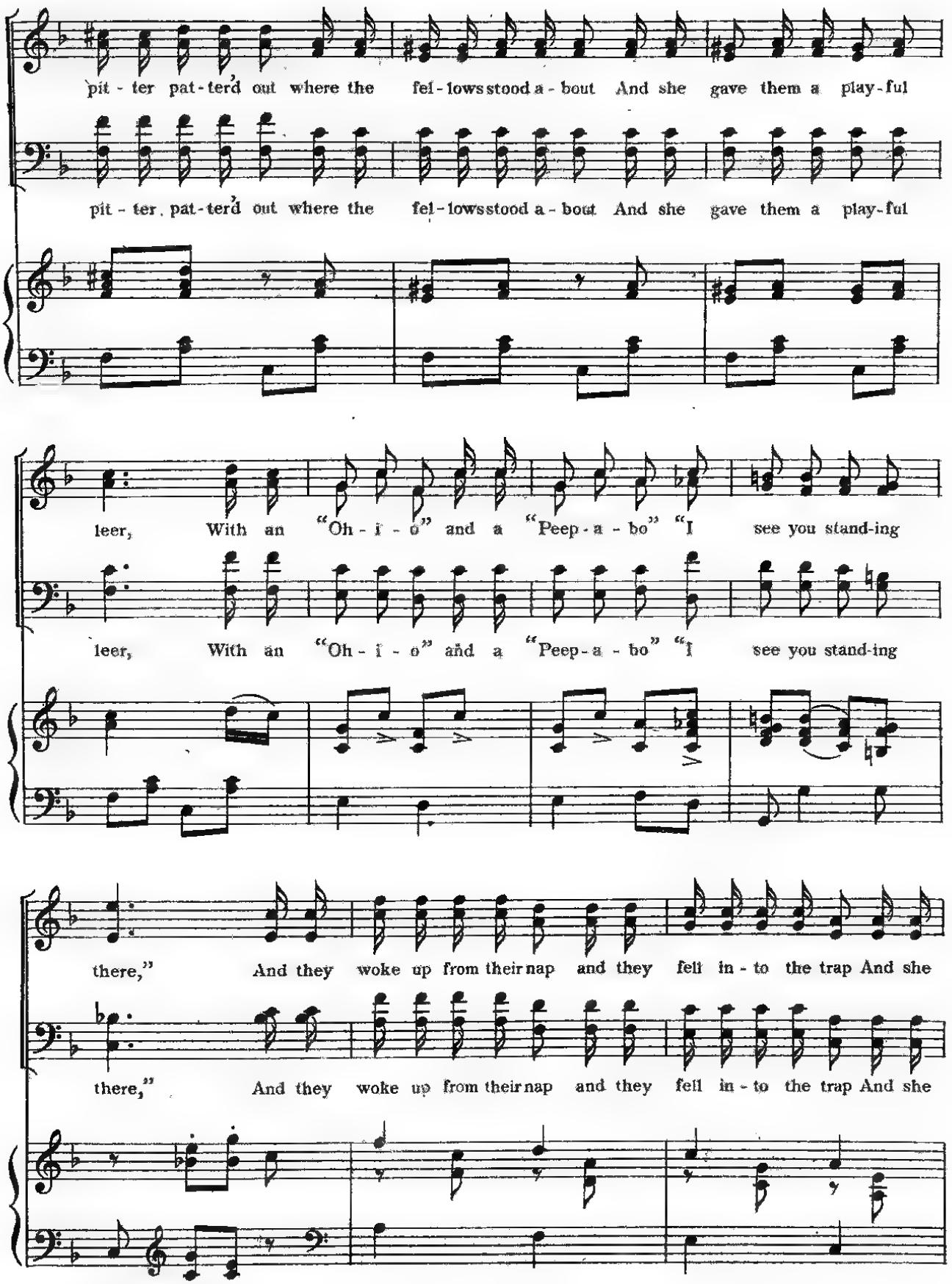
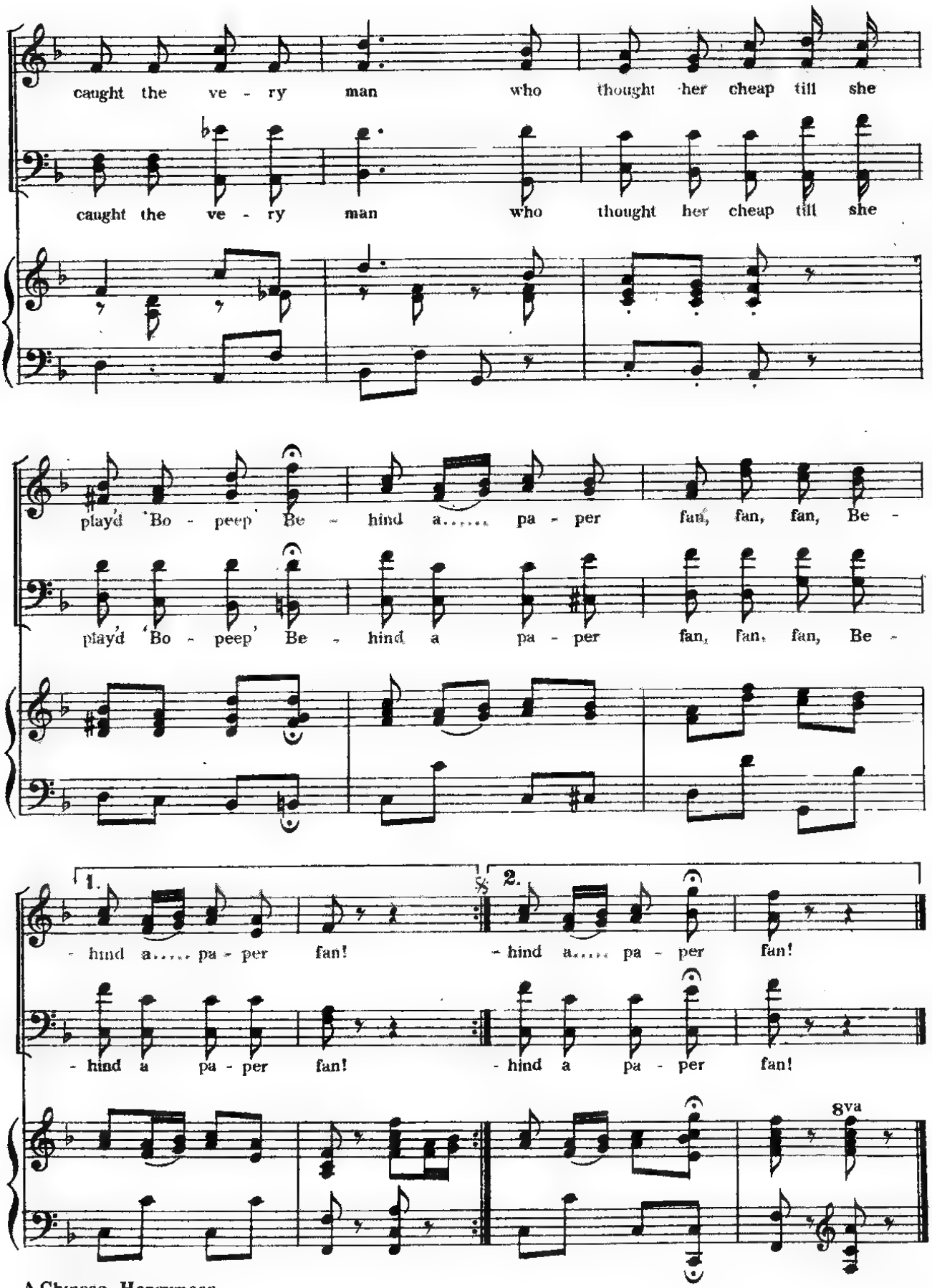

soo.
maid - ens wept and nev - er slept For the men were shy and
set to work with an art - ful smirk, On a pa - per fan. Andthey
soo.
passd them by with a cold and a care - less frown. At last one
caught a man; And they soon all were set - tl'd down. And soon the
soo.
day the fair Prin - cess (who shard her fel - low maids dis - tress) con-ceivd a
news wasspreadwith glee To far off lands a - cross the sea. And now to
soo.
most as - tute de - vice, She sought the god of loves ad - vice He
day eachmaid on earth Well knows their va - lue and their worth. So


SOO.
heard her through..... as sa - ges do Then gave a ta - lis - man. 'Twas
all of you..... Who fain would woo, But can't at - tract a man. You'll
SOO.
what she sought..... Tho' it was nought But a lit - tle pa -
still suc - ceed,..... And all you need Is a lit - tle pa -
Più mosso.
SOO.
- - per fan. 1. And she pit - ter pat - ter'd Out where the
- - per fan. 2. And you'll pit - ter pat - ter Out where the
SOO.
fel - lows stood a-bout and she gave them a play - ful leer, With an "Oh - i - o" And a
fel - lows stand out and you'll give them a play - ful leer, With an "Oh - i - o" And a

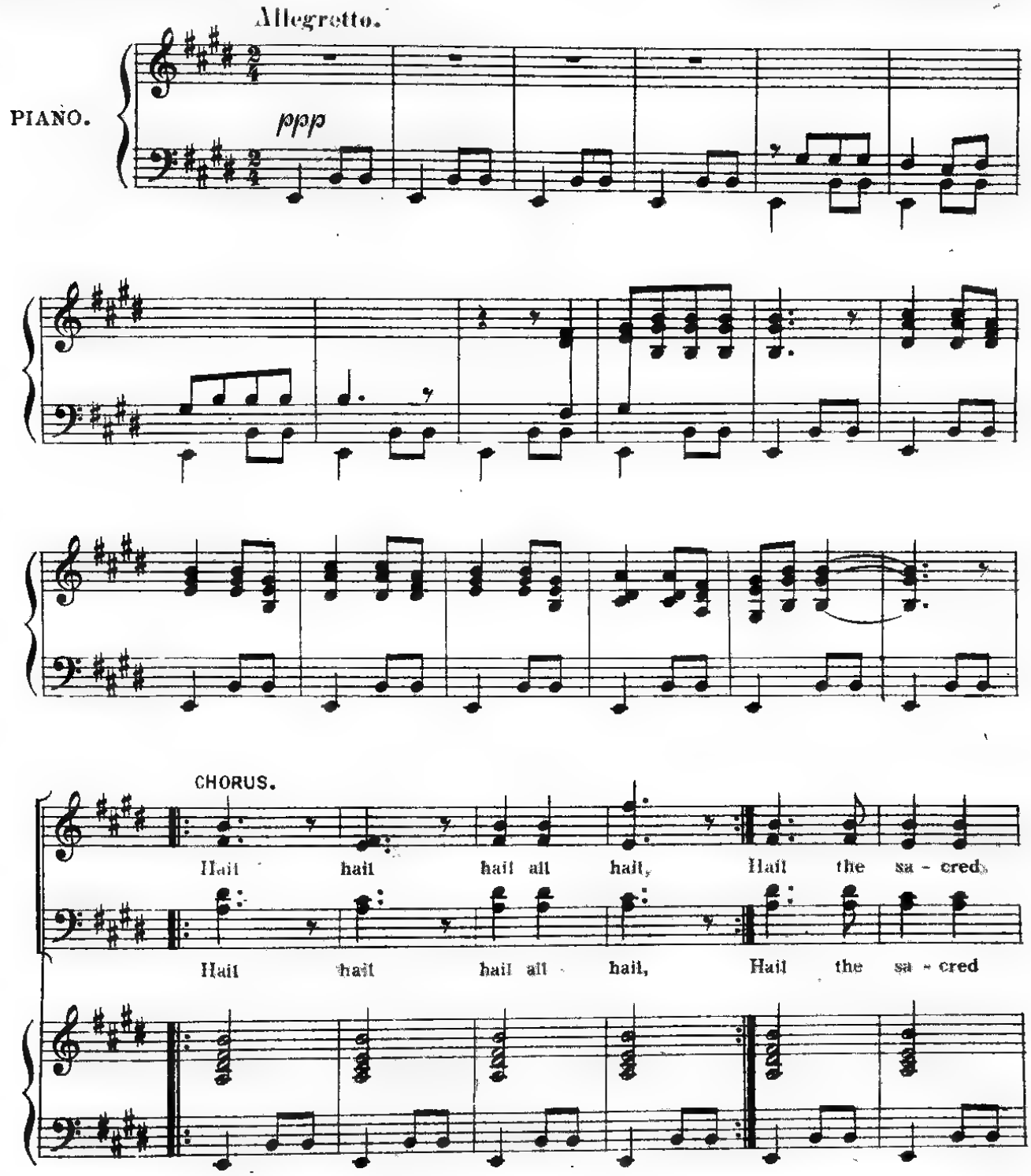

SOO.
"Peep - a - bo" "I see you stand - ing there." And they
"Peep - a - bo" "I see you stand - ing there." And they're
SOO.
woke up from their nap, And they fell in - to the trap And she caught the ve - ry
woke up from their nap, And they fall in - to the trap And you'll catch the ve - ry
SOO.
man who thought her cheap Till she play'd "Bo - peep" Be -
man who thought you cheap Till you play'd "Bo - peep" Be -
SOO.
- hind a.... pa - per fan, fan, fan, Be - hind a... pa - per fan. And she
- hind a.... pa - per fan, fan, fan, Be - hind a... pa - per fan.
SOPR. & ALTO.
TENOR & BASS.
And she


pit - ter pat - terd out where the fel - lows stood a - bout And she gave them a play - ful
pit - ter pat - terd out where the fel - lows stood a - bout And she gave them a play - ful
leer, With an "Oh - i - o" and a "Peep - a - bo" "I see you stand-ing
leer, With an "Oh - i - o" and a "Peep - a - bo" "I see you stand-ing
there," And they woke up from their nap and they fell in - to the trap And she
there," And they woke up from their nap and they fell in - to the trap And she


caught the ve - ry man who thought her cheap till she
caught the ve - ry man who thought her cheap till she
play'd 'Bo - peep' Be - hind a..... pa - per fan, fan, fan, Be -
play'd 'Bo - peep' Be - hind a pa - per fan, fan, fan, Be -
1.
2.
- hind a..... pa - per fan!
- hind a..... pa - per fan!
- hind a pa - per fan!
- hind a pa - per fan!
8va

No. 3. EMPEROR & CHORUS — "THE EMPEROR HANG CHOW."

Written by GEORGE DANCE. Composed by HOWARD TALBOT.



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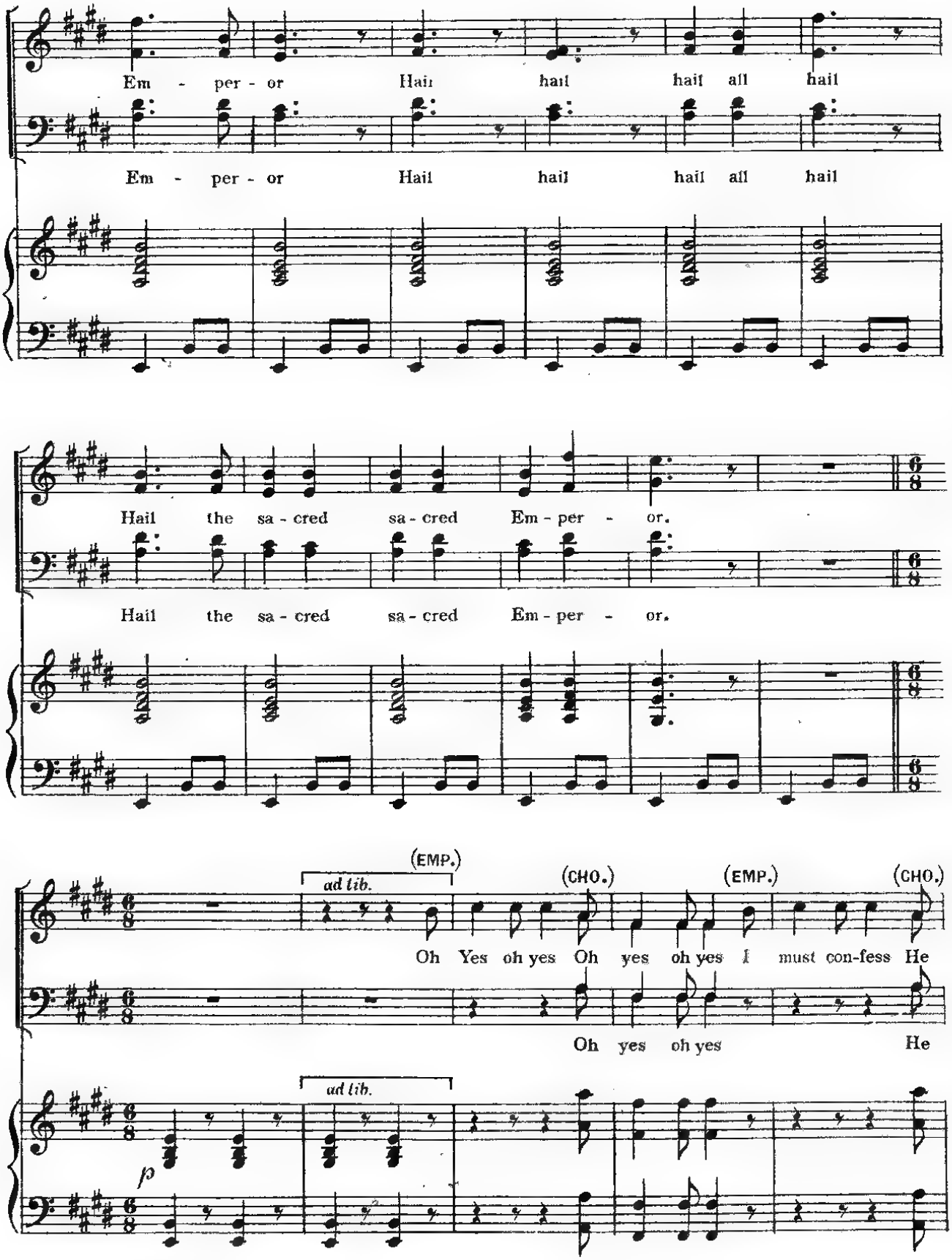
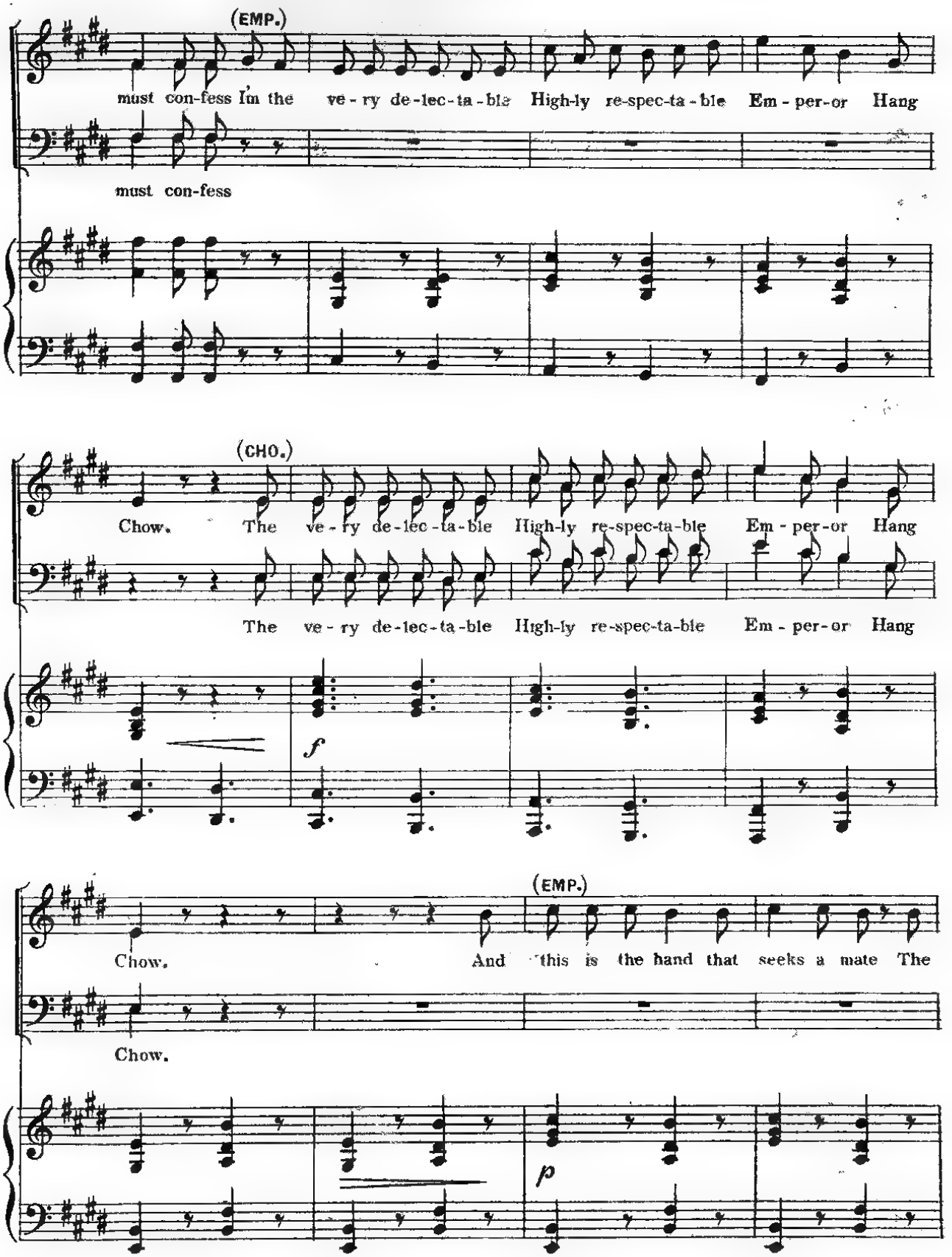
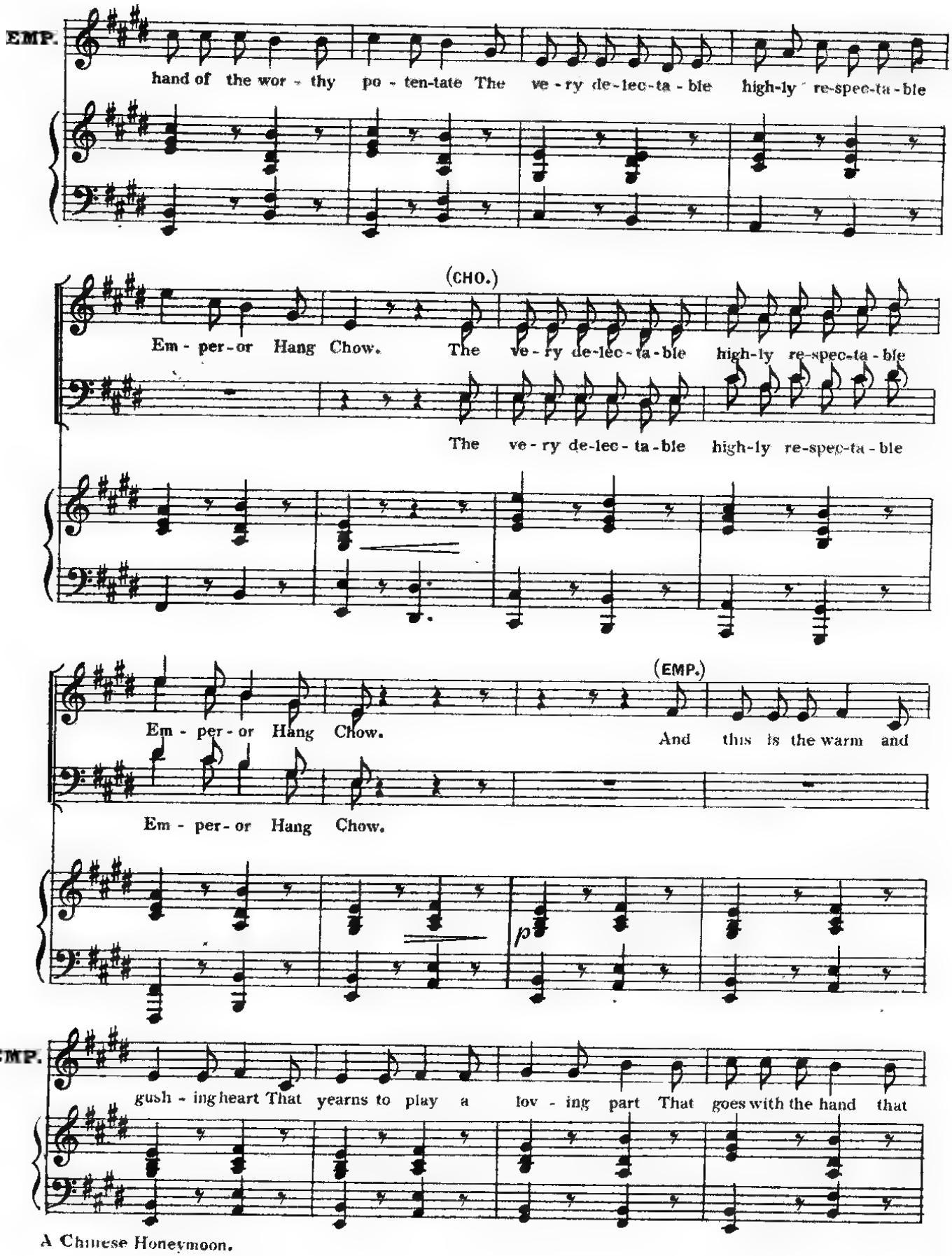
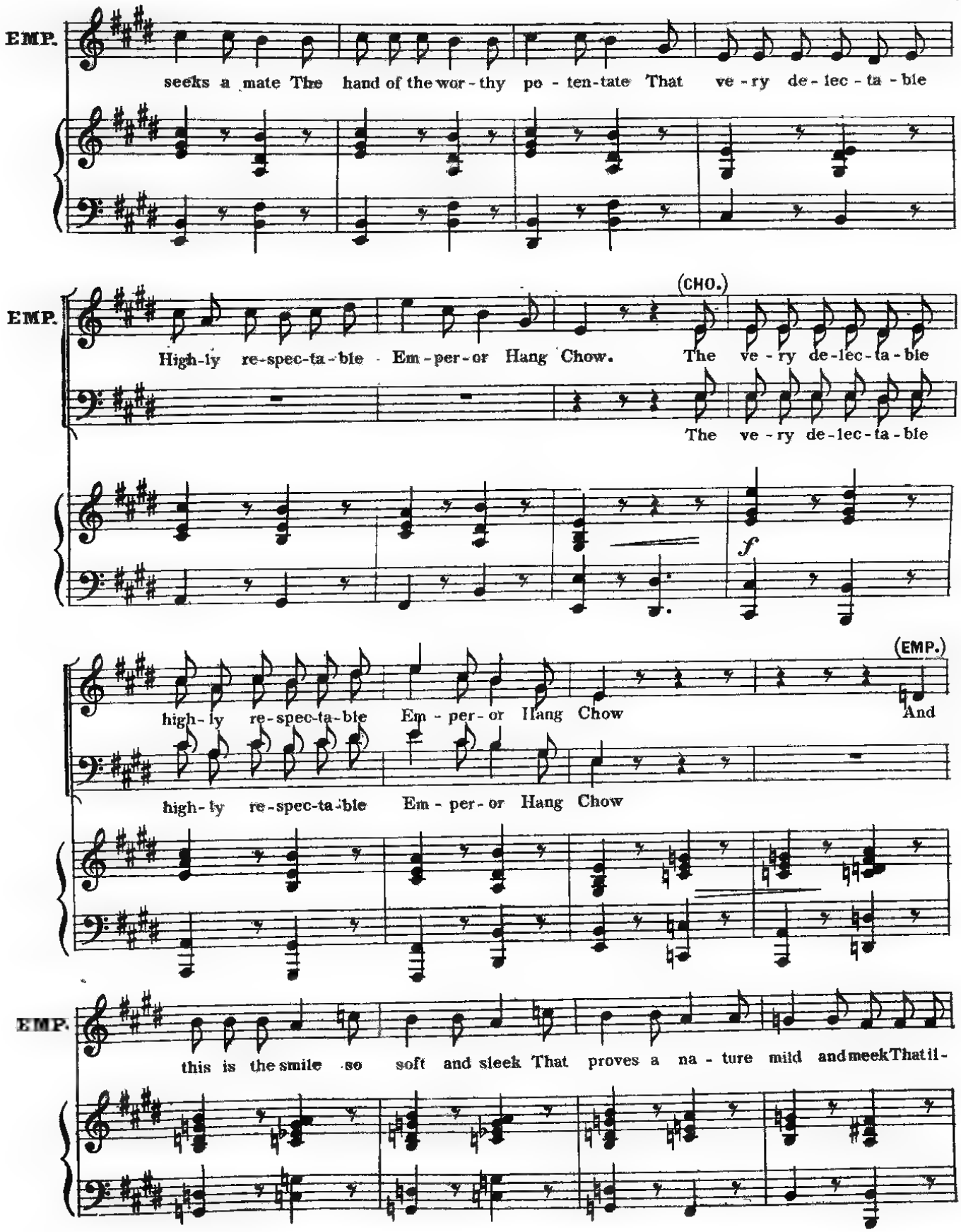
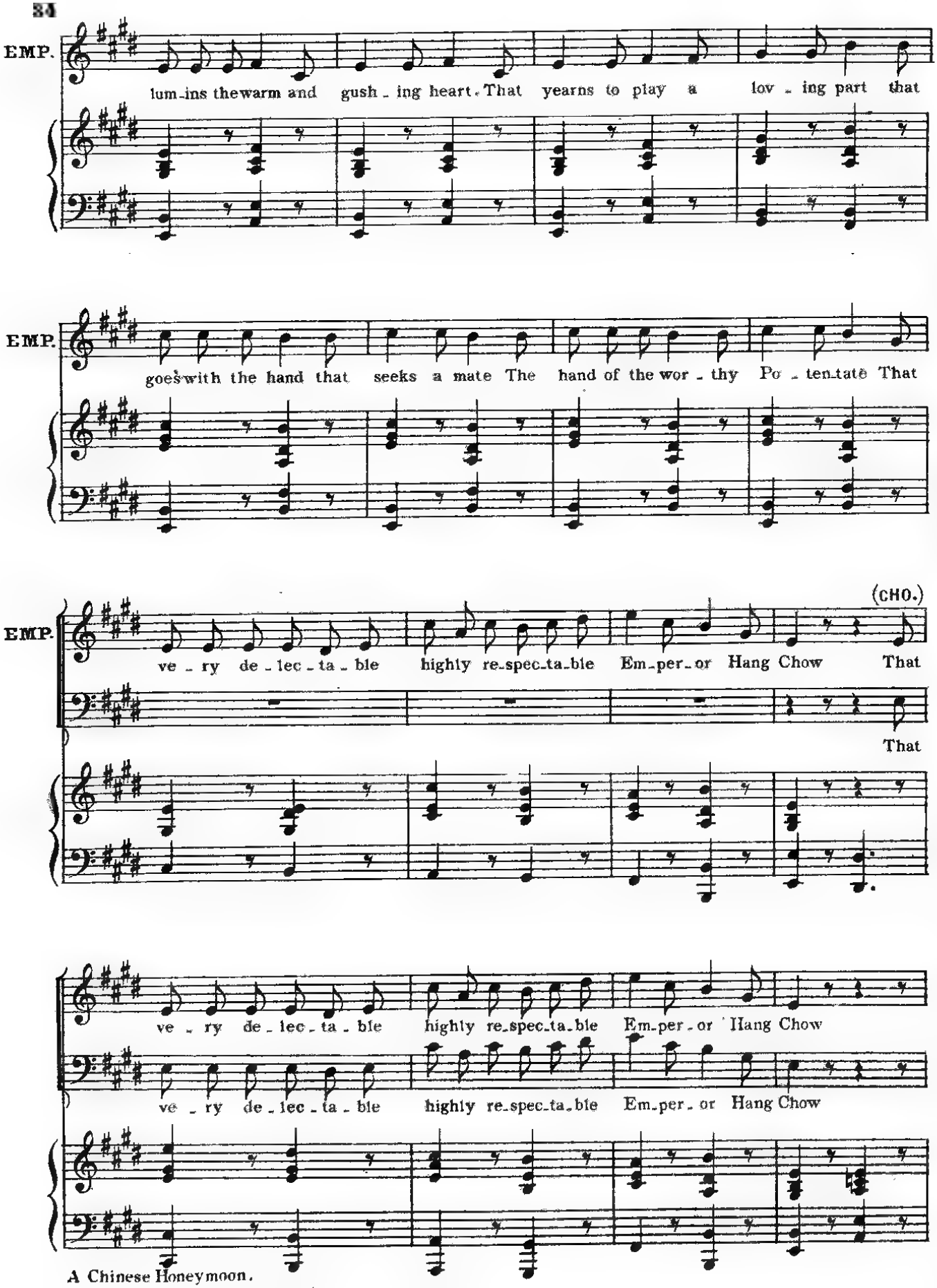
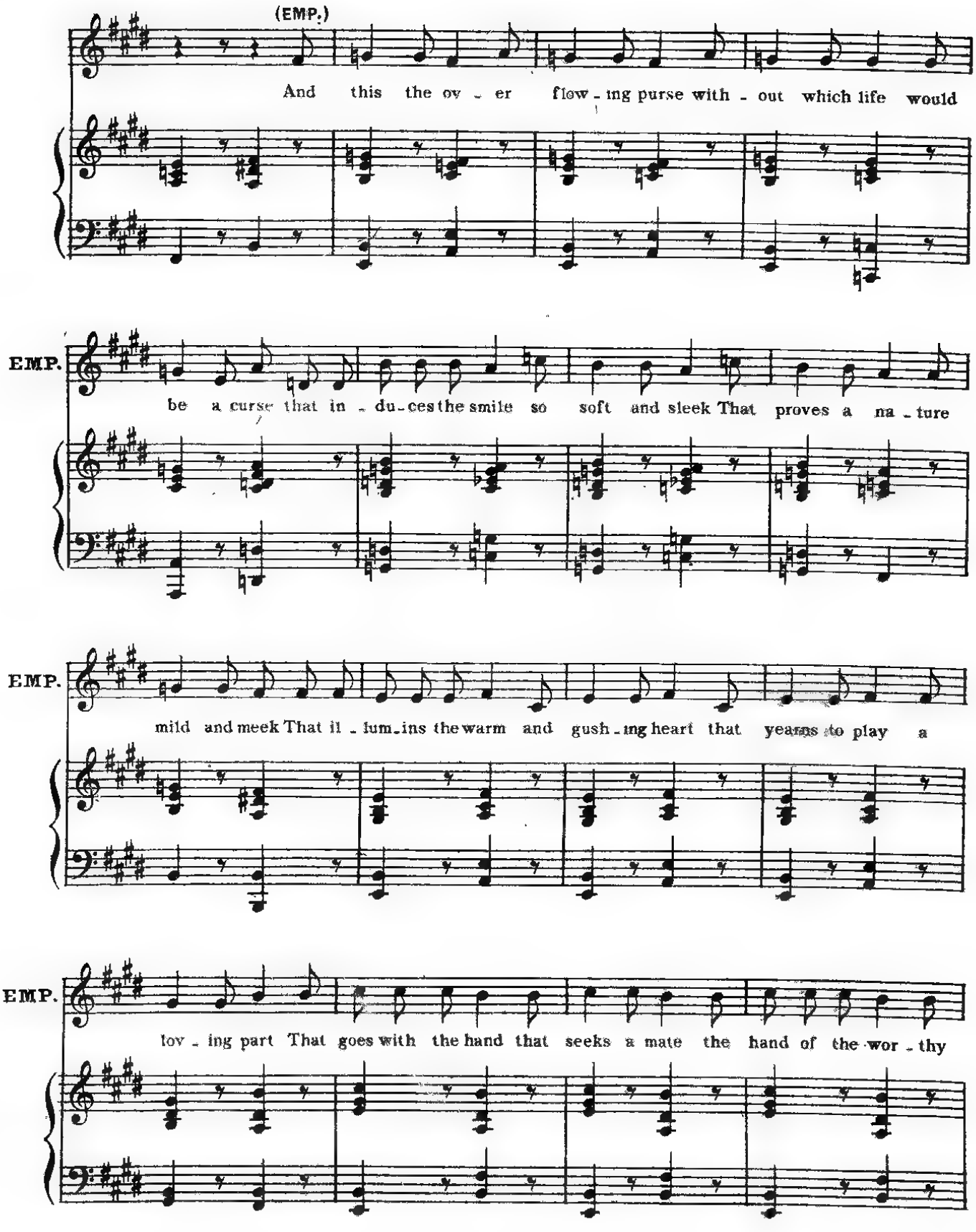

Em - per - or Hail hail hail all hail
Em - per - or Hail hail hail all hail
Hail the sa - cred sa - cred Em - per - or.
Hail the sa - cred sa - cred Em - per - or.
(EMP.)
ad lib.
(CHO.)
(EMP.)
(CHO.)
Oh Yes oh yes Oh yes oh yes I must con-fess He
Oh yes oh yes He
ad lib.
p

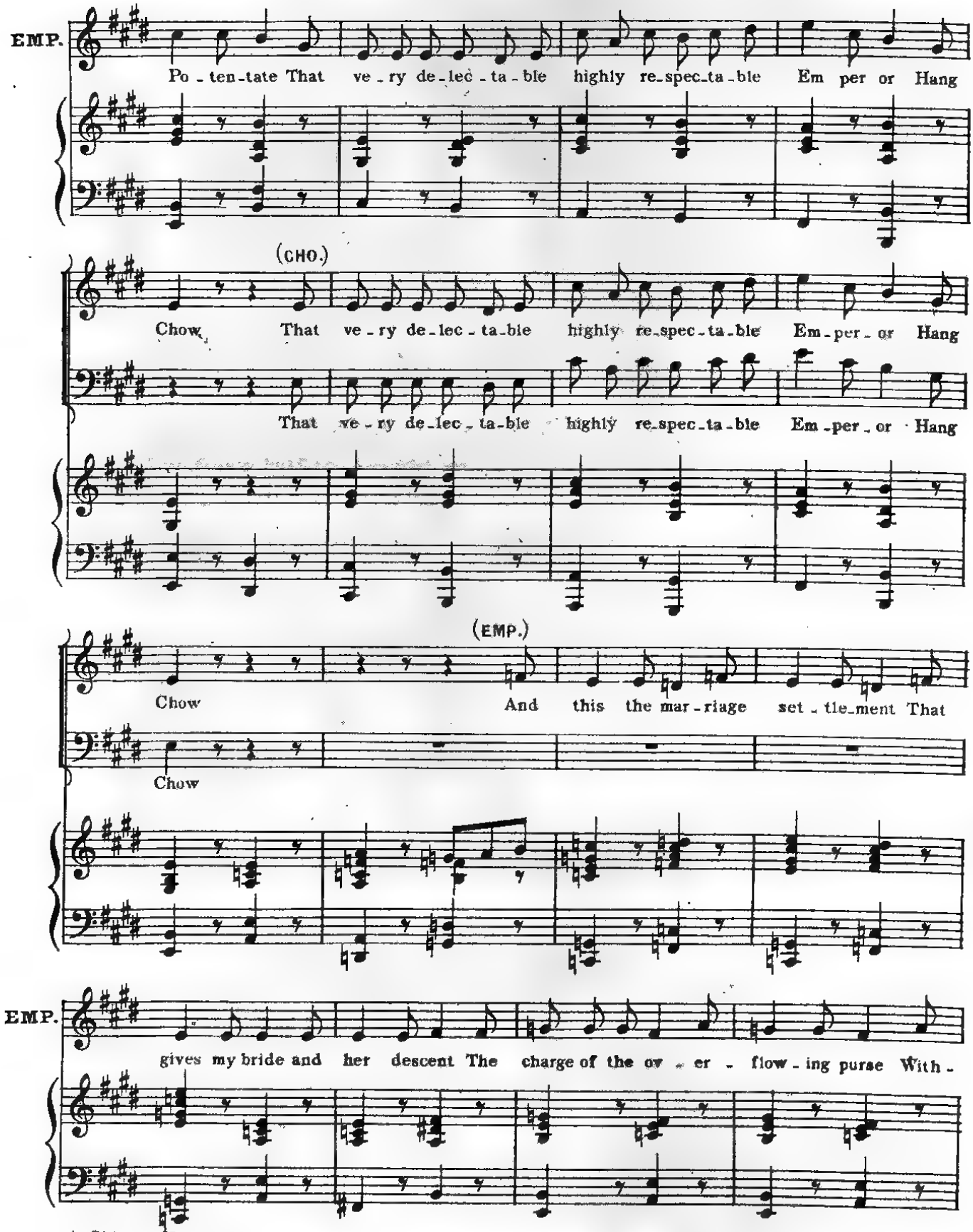

(EMP.)
must con-fess I'm the ve - ry de-lec-ta-ble High-ly re-spec-ta-ble Em - per-or Hang
must con-fess
(CHO.)
Chow. The ve - ry de-lec-ta-ble High-ly re-spec-ta-ble Em - per-or Hang
The ve - ry de-lec-ta-ble High-ly re-spec-ta-ble Em - per-or Hang
f
(EMP.)
Chow. And this is the hand that seeks a mate The
Chow.
p

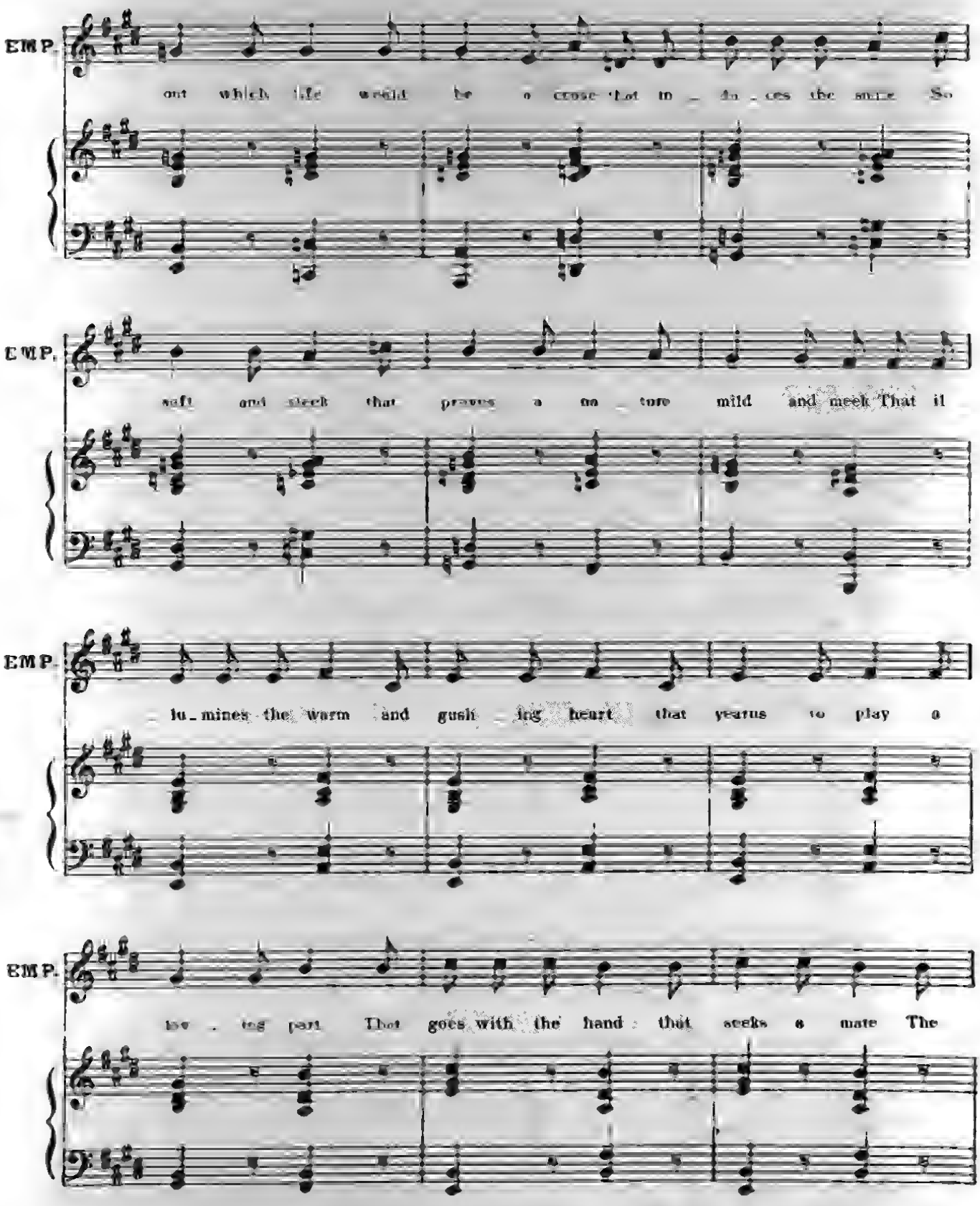

EMP.
hand of the wor - thy po - ten-tate The ve - ry de-lec-ta - ble high-ly re-spec-ta-ble
(CHO.)
Em - per-or Hang Chow. The ve - ry de-lec - ta-ble high-ly re-spec-ta - ble
The ve - ry de-lec - ta-ble high-ly re-spec-ta - ble
(EMP.)
Em - per - or Hang Chow. And this is the warm and
Em - per - or Hang Chow.
p
EMP.
gush - ing heart That yearns to play a lov - ing part That goes with the hand that

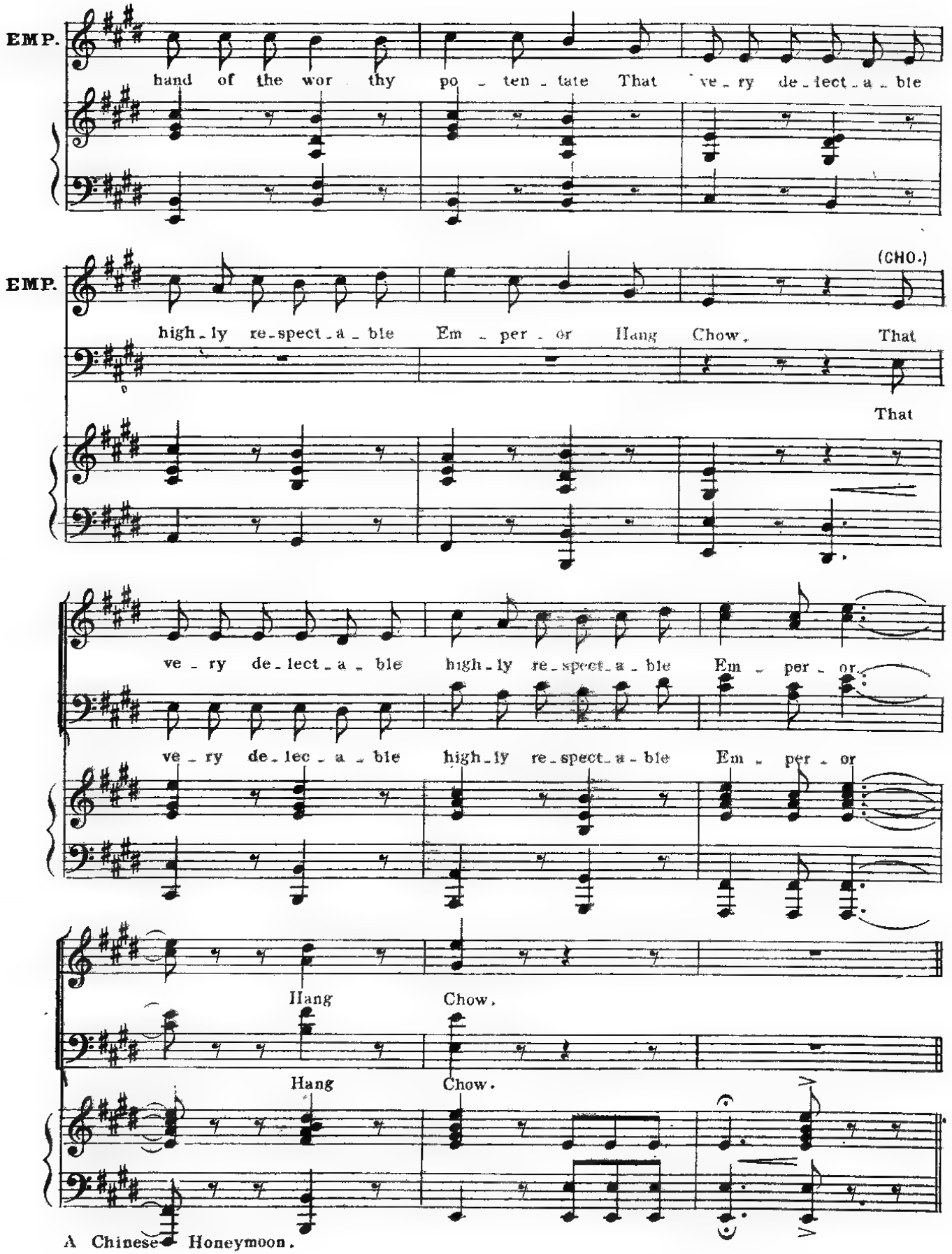

EMP.
seeks a mate The hand of the wor - thy po - ten-tate That ve - ry de - lec - ta - ble
EMP.
(CHO.)
High-ly re-spec-ta-ble Em-per-or Hang Chow. The ve - ry de-lec-ta-ble
The ve - ry de-lec-ta-ble
f
(EMP.)
high-ly re-spec-ta-ble Em - per - or Hang Chow And
high-ly re-spec-ta-ble Em - per - or Hang Chow
EMP.
this is the smile so soft and sleek That proves a na - ture mild and meek That il-


EMP.
lum-ins the warm and gush-ing heart. That yearns to play a lov-ing part that
EMP.
goes with the hand that seeks a mate The hand of the wor-thy Po-ten-tate That
EMP.
(CHO.)
ve-ry de-lec-ta-ble highly re-spec-ta-ble Em-per-or Hang Chow That
That
ve-ry de-lec-ta-ble highly re-spec-ta-ble Em-per-or Hang Chow
ve-ry de-lec-ta-ble highly re-spec-ta-ble Em-per-or Hang Chow

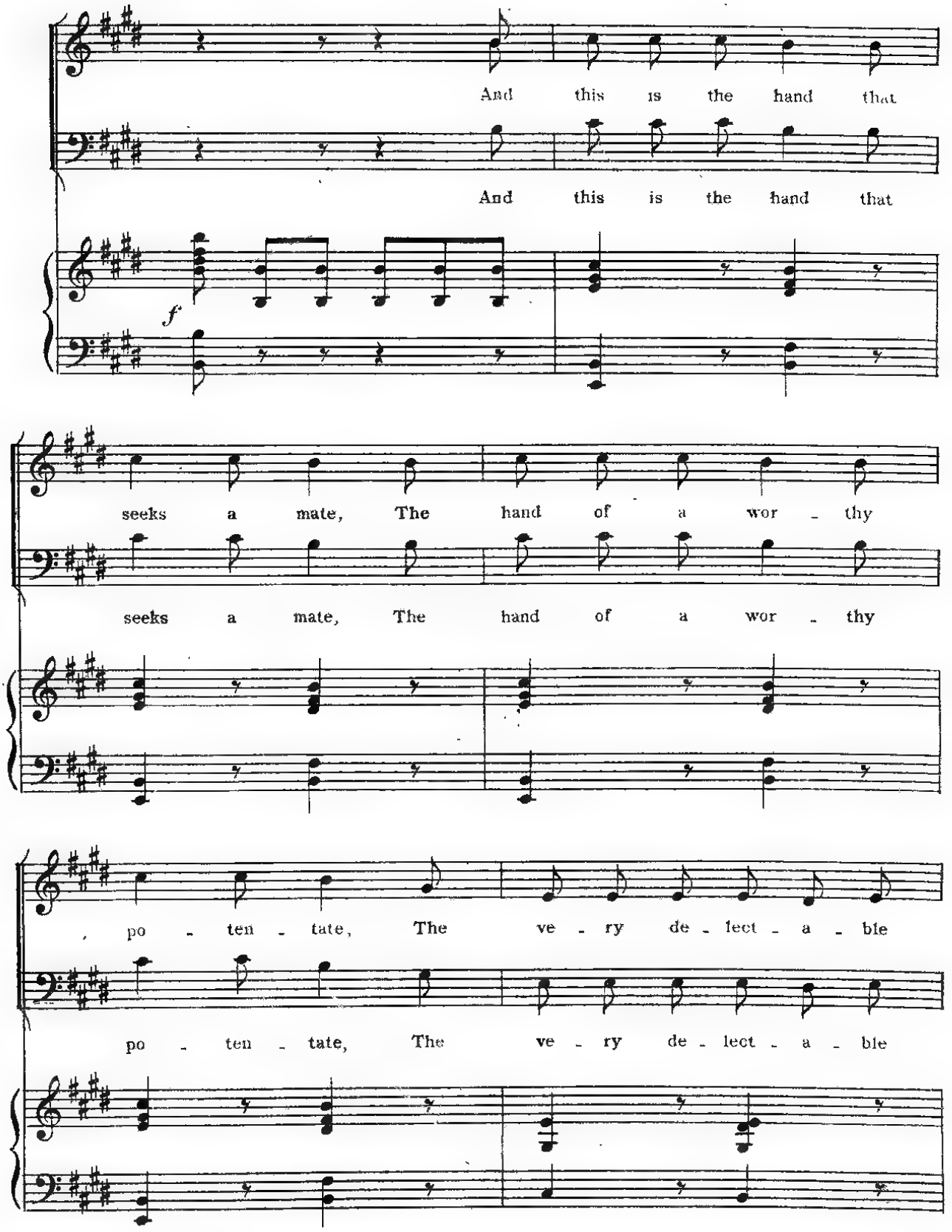

(EMP.)
And this the ov - er flow - ing purse with - out which life would
EMP.
be a curse that in - du - ces the smile so soft and sleek That proves a na - ture
EMP.
mild and meek That il - lum - ins the warm and gush - ing heart that yearns to play a
EMP.
lov - ing part That goes with the hand that seeks a mate the hand of the wor - thy

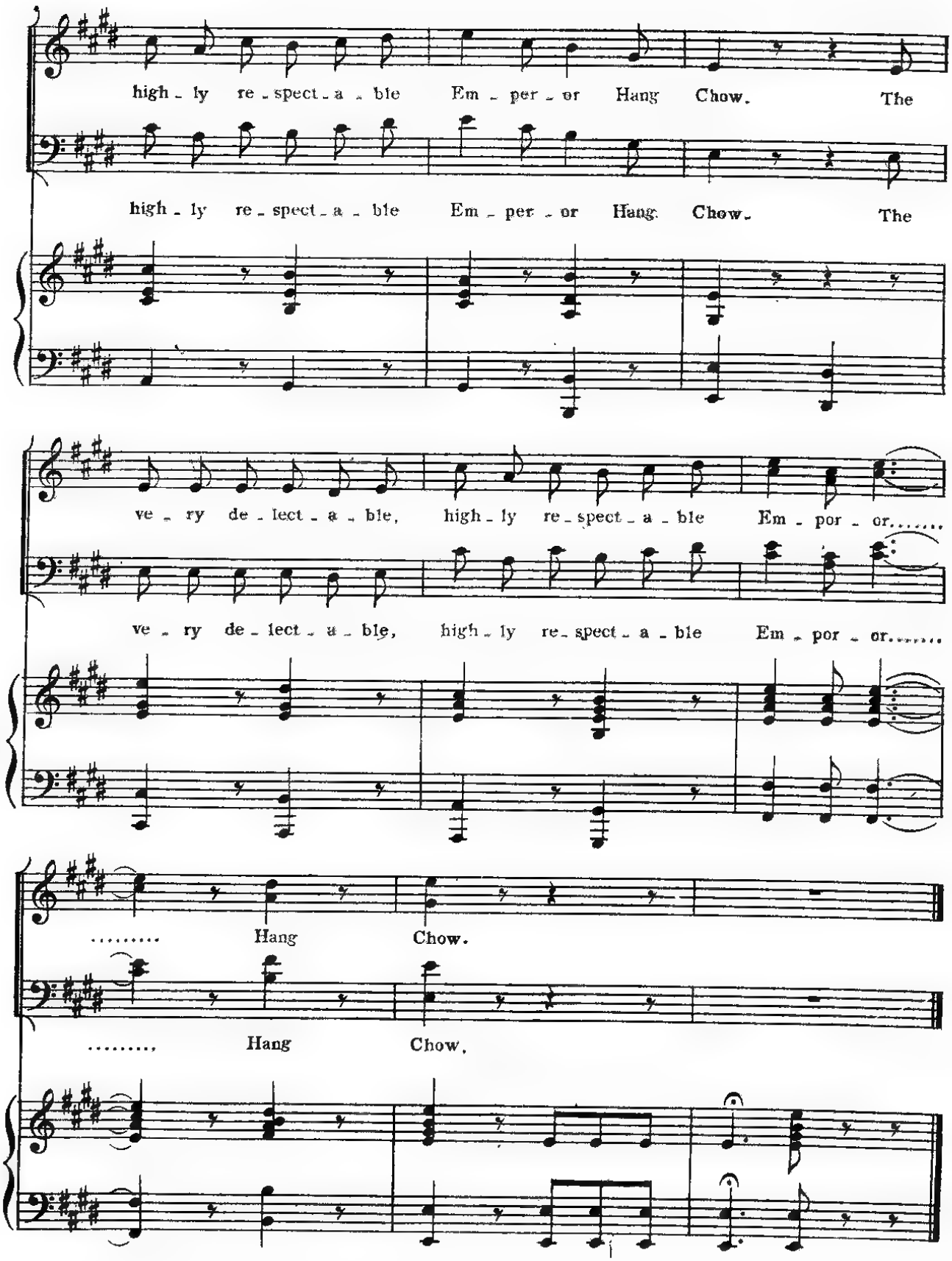

EMP.
Po - ten-tate That ve - ry de-lec - ta - ble highly re-spec-ta-ble Em per or Hang
(CHO.)
Chow That ve - ry de-lec - ta-ble highly re-spec-ta-ble Em-per-or Hang
That ve - ry de-lec - ta-ble highly re-spec-ta-ble Em-per-or Hang
(EMP.)
Chow And this the mar - riage set - tle-ment That
Chow
EMP.
gives my bride and her descent The charge of the ov - er - flow - ing purse With -


EMP.
out which life would be a cross Lot in - flu - ces the same So
EMP.
soft and sleek that proves a no - tore mild and meek That il
EMP.
lu - mines the warm and gush - ing heart that yearns to play a
EMP.
tve - ing part That goes with the hand that seeks a mate The


EMP.
hand of the wor thy po - ten - tate That ve - ry de - lect - a - ble
EMP.
(CHO.)
high - ly re - spect - a - ble Em - per - or Hang Chow. That
That
ve - ry de - lect - a - ble high - ly re - spect - a - ble Em - per - or.
ve - ry de - lec - a - ble high - ly re - spect - a - ble Em - per - or
Hang Chow.
Hang Chow.

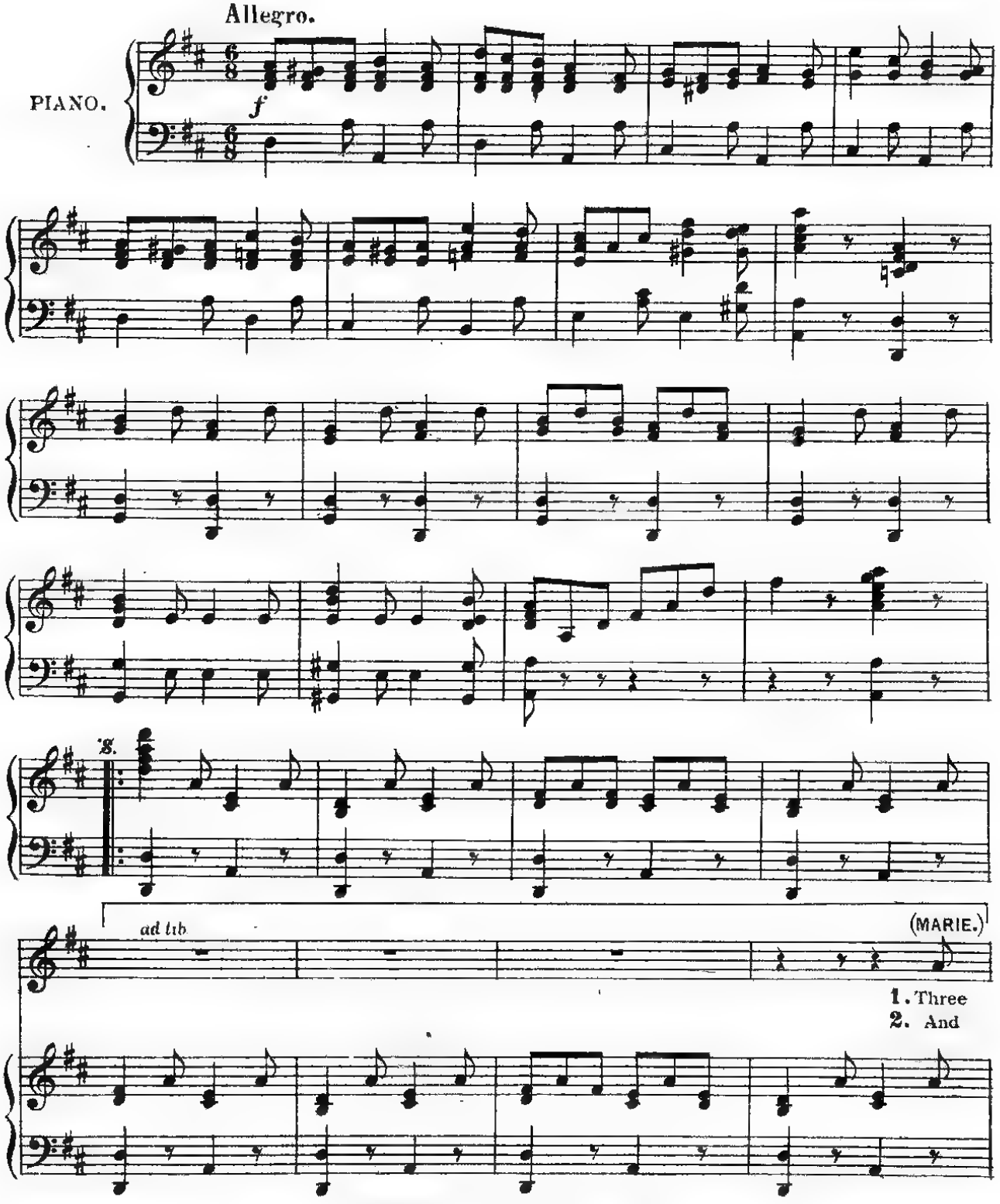
Exit.


And this is the hand that
And this is the hand that
f
seeks a mate, The hand of a wor - thy
seeks a mate, The hand of a wor - thy
po - ten - tate, The ve - ry de - lect - a - ble
po - ten - tate, The ve - ry de - lect - a - ble


high - ly re - spect - a - ble Em - per - or Hang Chow. The
high - ly re - spect - a - ble Em - per - or Hang Chow. The
ve - ry de - lect - a - ble, high - ly re - spect - a - ble Em - por - or.....
ve - ry de - lect - a - ble, high - ly re - spect - a - ble Em - por - or.....
..... Hang Chow.
....., Hang Chow.

No. 4. SEXTETTE— "A CHINESE HONEYMOON."

Written by GEORGE DANCE. Composed by HOWARD TALBOT.



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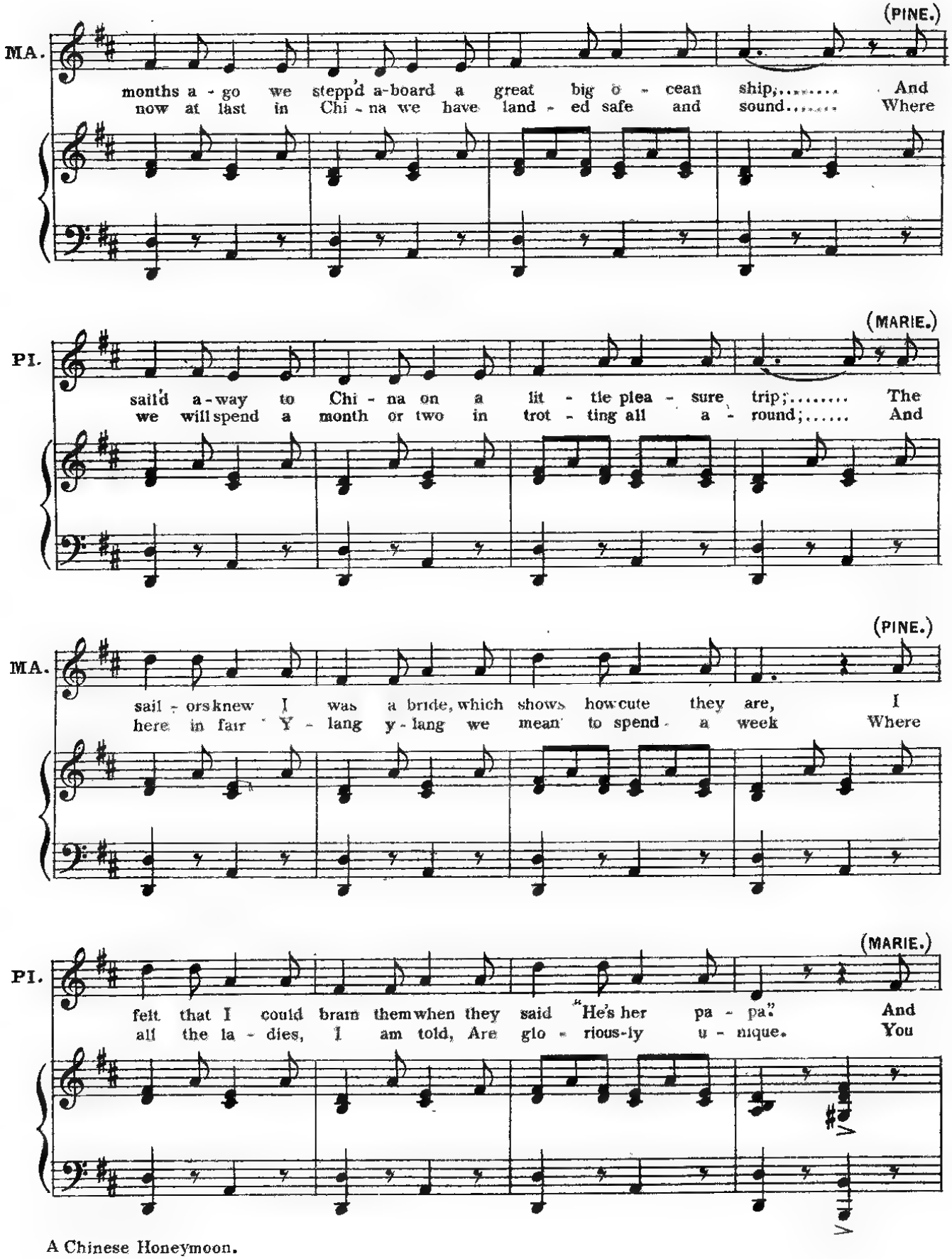
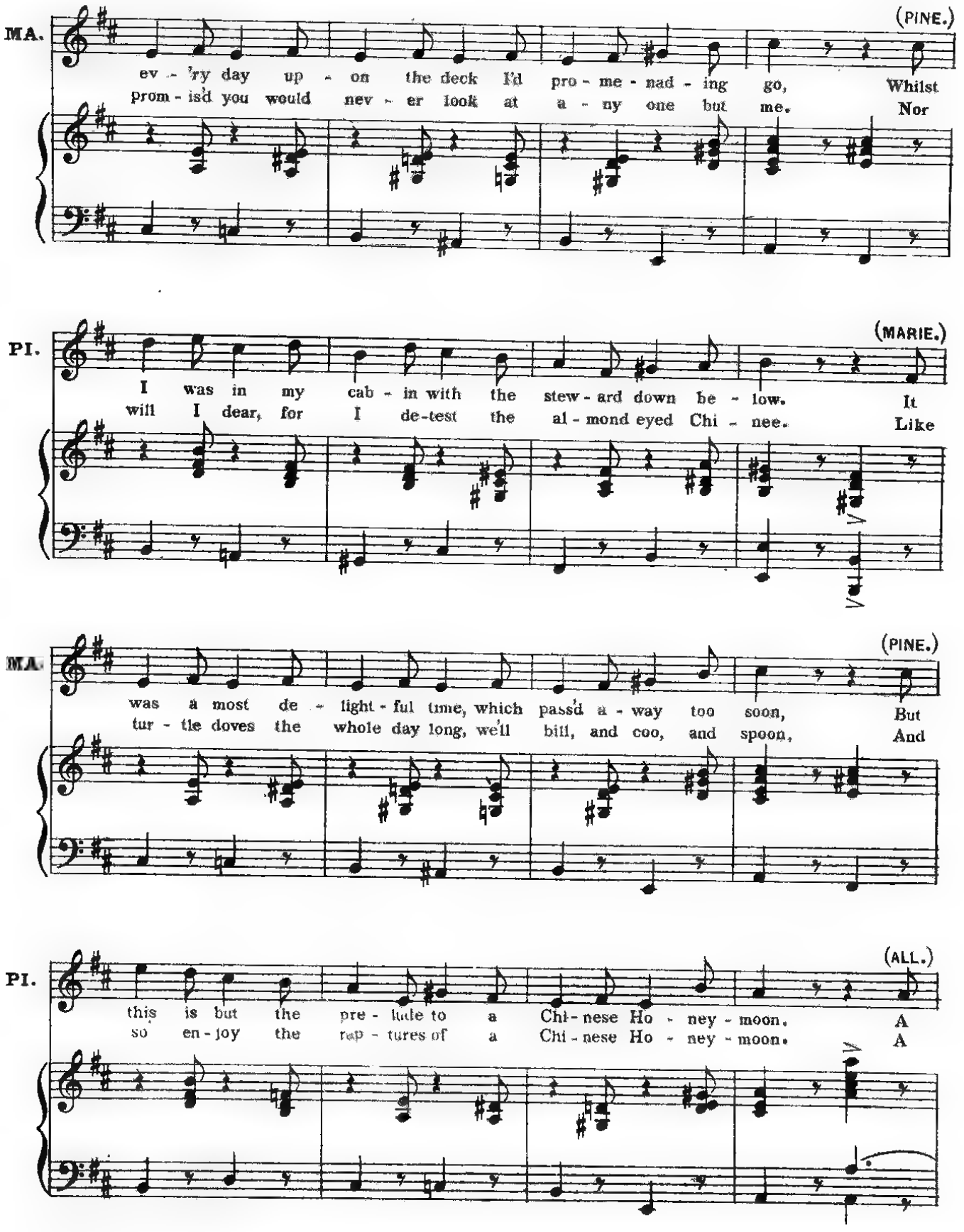
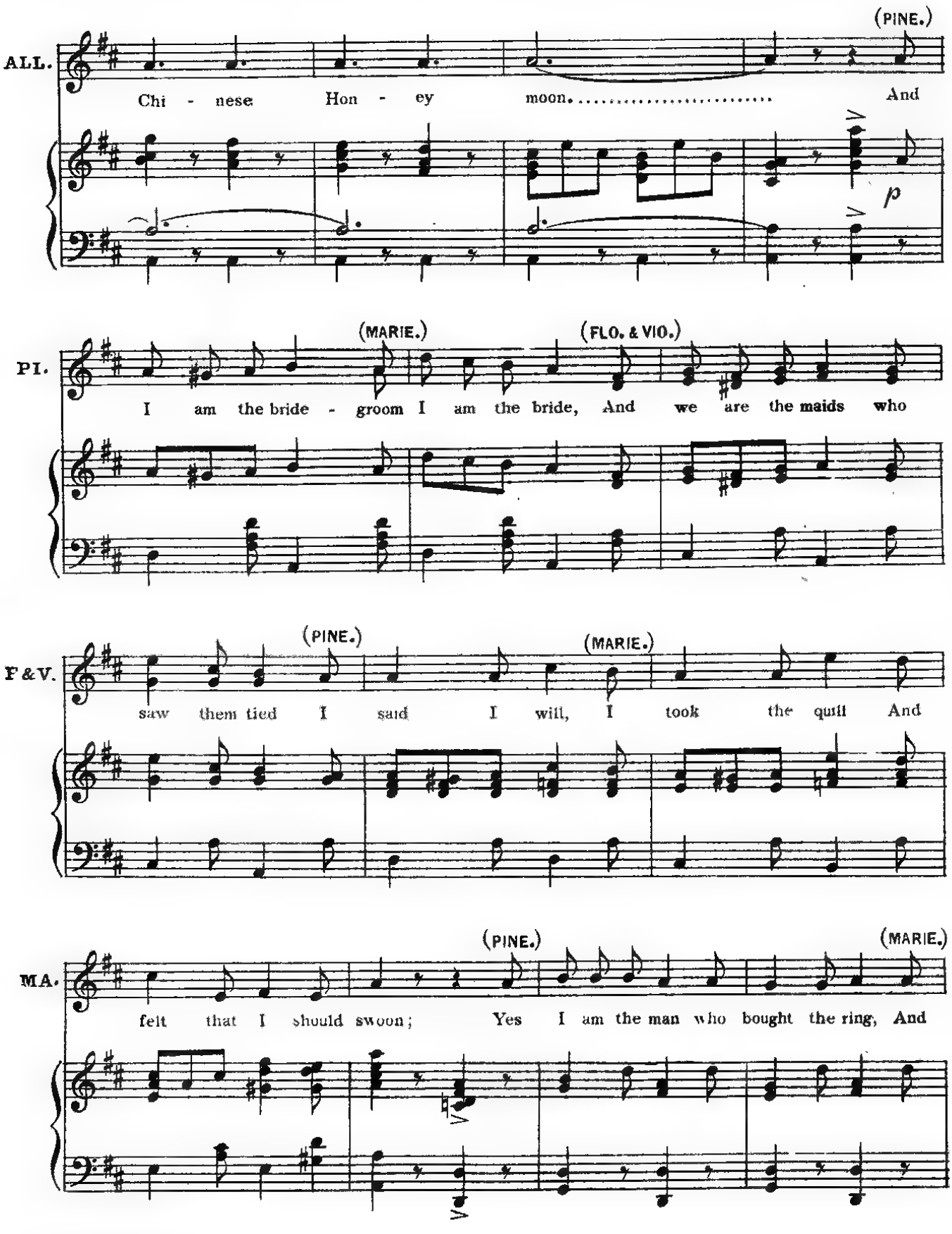
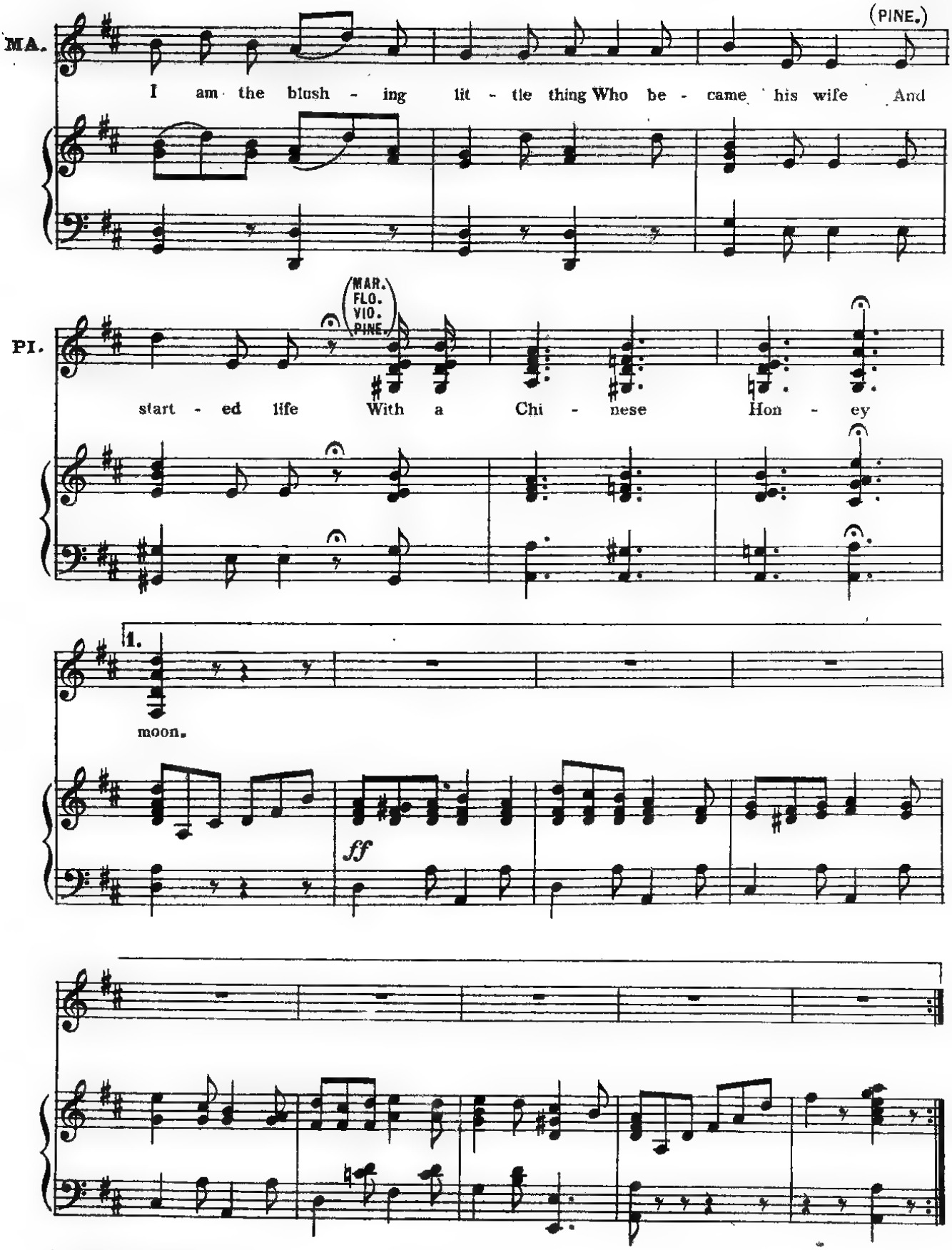
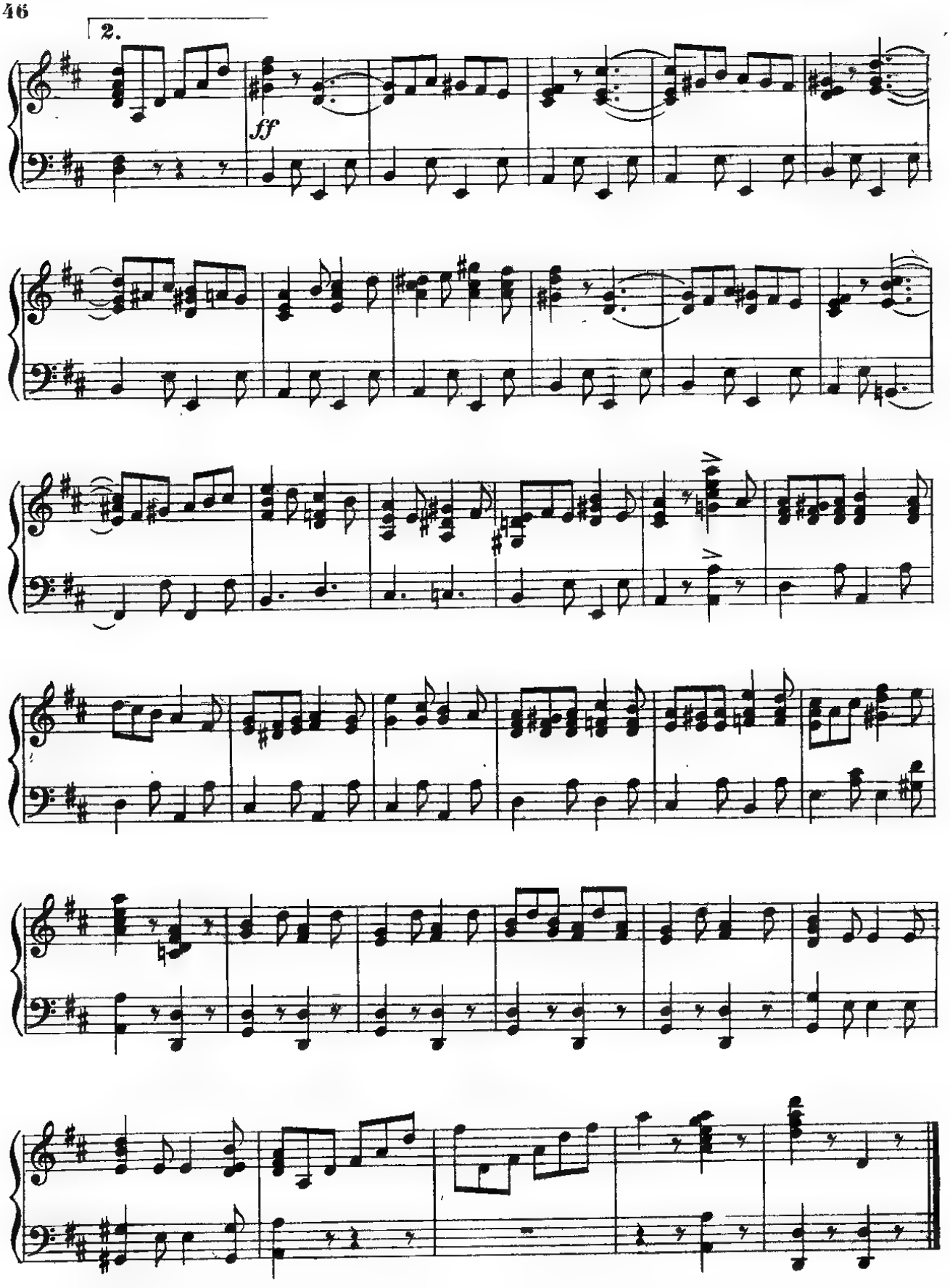

(PINE.)
MA.
months a - go we stepp'd a-board a great big o - cean ship;..... And
now at last in Chi - na we have land - ed safe and sound..... Where
(MARIE.)
PI.
said a-way to Chi - na on a lit - tle plea - sure trip;..... The
we will spend a month or two in trot - ting all a - round;..... And
(PINE.)
MA.
sail - ors knew I was a bride, which shows how cute they are, I
here in fair Y - lang y - lang we mean to spend a week Where
(MARIE.)
PI.
felt that I could brain them when they said "He's her pa - pa." And
all the la - dies, I am told, Are glo - rious-ly u - nique. You


MA.
(PINE.)
ev - 'ry day up - on the deck I'd pro - me - nad - ing go, Whilst
prom - is'd you would nev - er look at a - ny one but me. Nor
PI.
(MARIE.)
I was in my cab - in with the stew - ard down be - low. It
will I dear, for I de-test the al - mond eyed Chi - nee. Like
MA.
(PINE.)
was a most de - light - ful time, which pass'd a - way too soon, But
tur - tle doves the whole day long, we'll bill, and coo, and spoon, And
PI.
(ALL.)
this is but the pre - lude to a Chi - nese Ho - ney - moon. A
so en - joy the rap - tures of a Chi - nese Ho - ney - moon. A

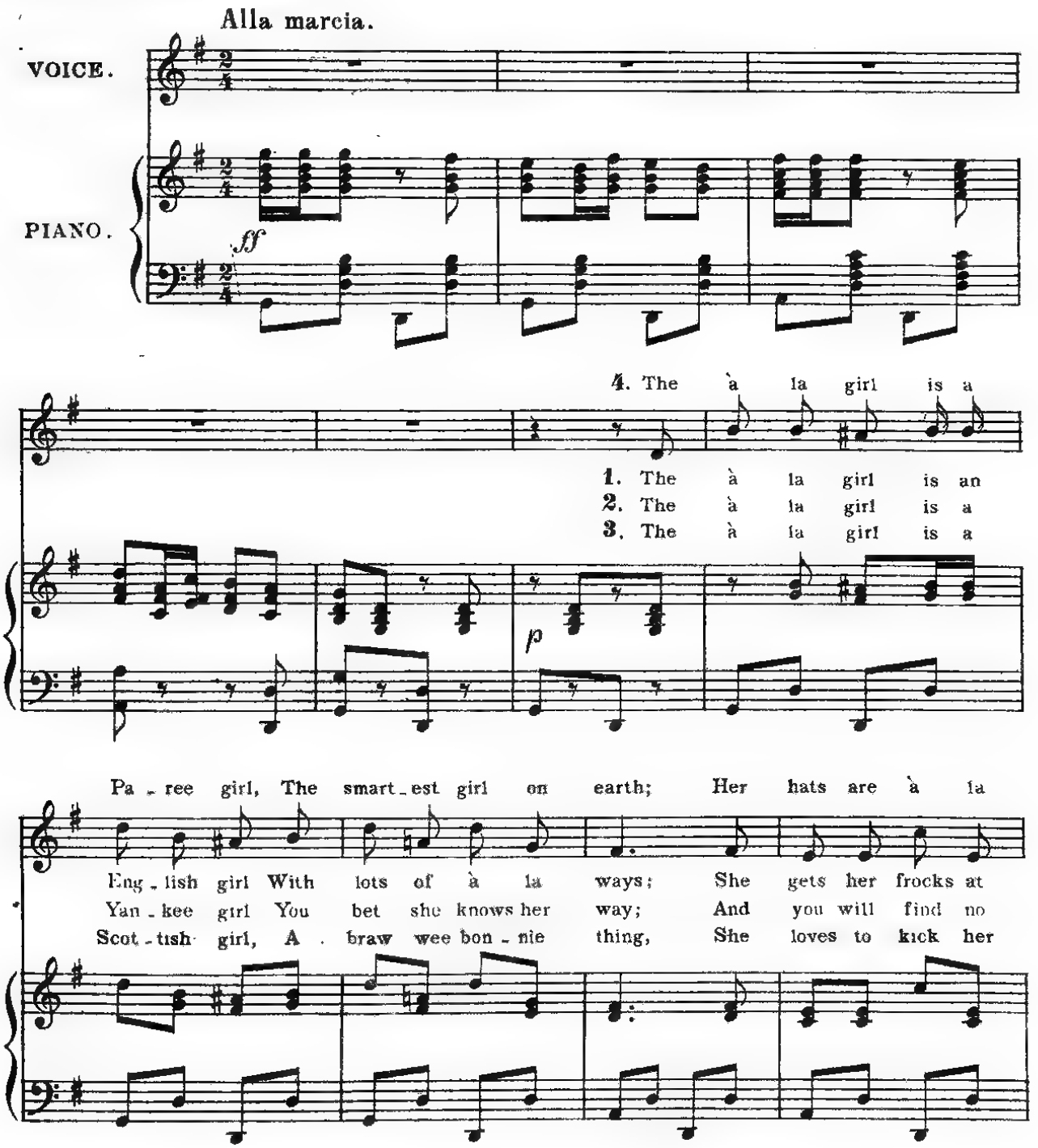

(PINE.)
ALL.
Chi - nese Hon - ey moon..... And
p
(MARIE.)
(FLO. & VIO.)
PI.
I am the bride - groom I am the bride, And we are the maids who
(PINE.)
(MARIE.)
F&V.
saw them tied I said I will, I took the quill And
(PINE.)
(MARIE.)
MA.
felt that I should swoon; Yes I am the man who bought the ring, And


MA.
(PINE.)
I am the blush - ing lit - tle thing Who be - came his wife And
PI.
(MAR. FLO. VIO. PINE.)
start - ed life With a Chi - nese Hon - ey
1.
moon.
ff


2.
ff

No 5. SONG & CHORUS_(Mrs PINEAPPLE.) "THE À LA GIRL."

Written by GEORGE DANCE. Composed by HOWARD TALBOT.



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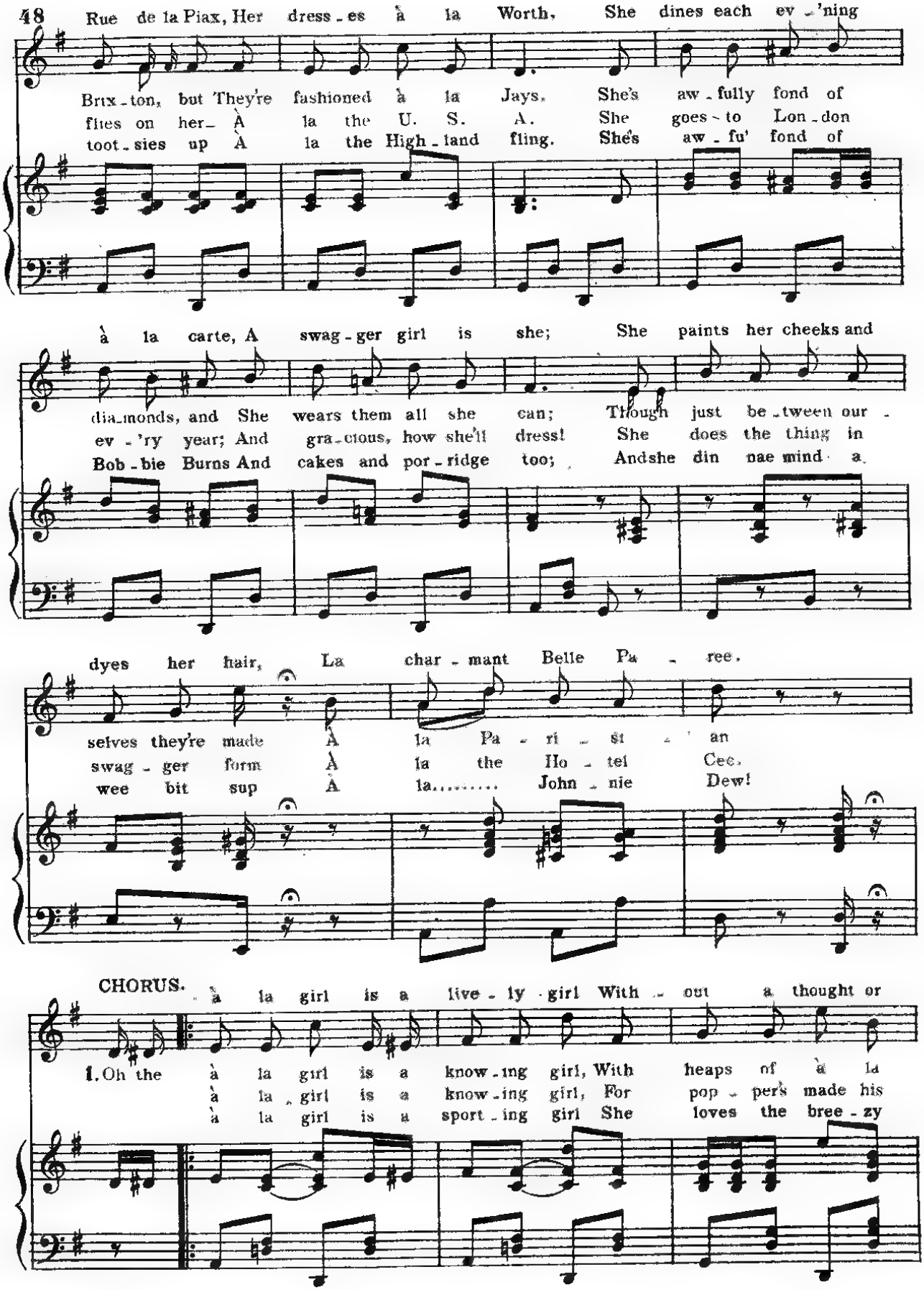
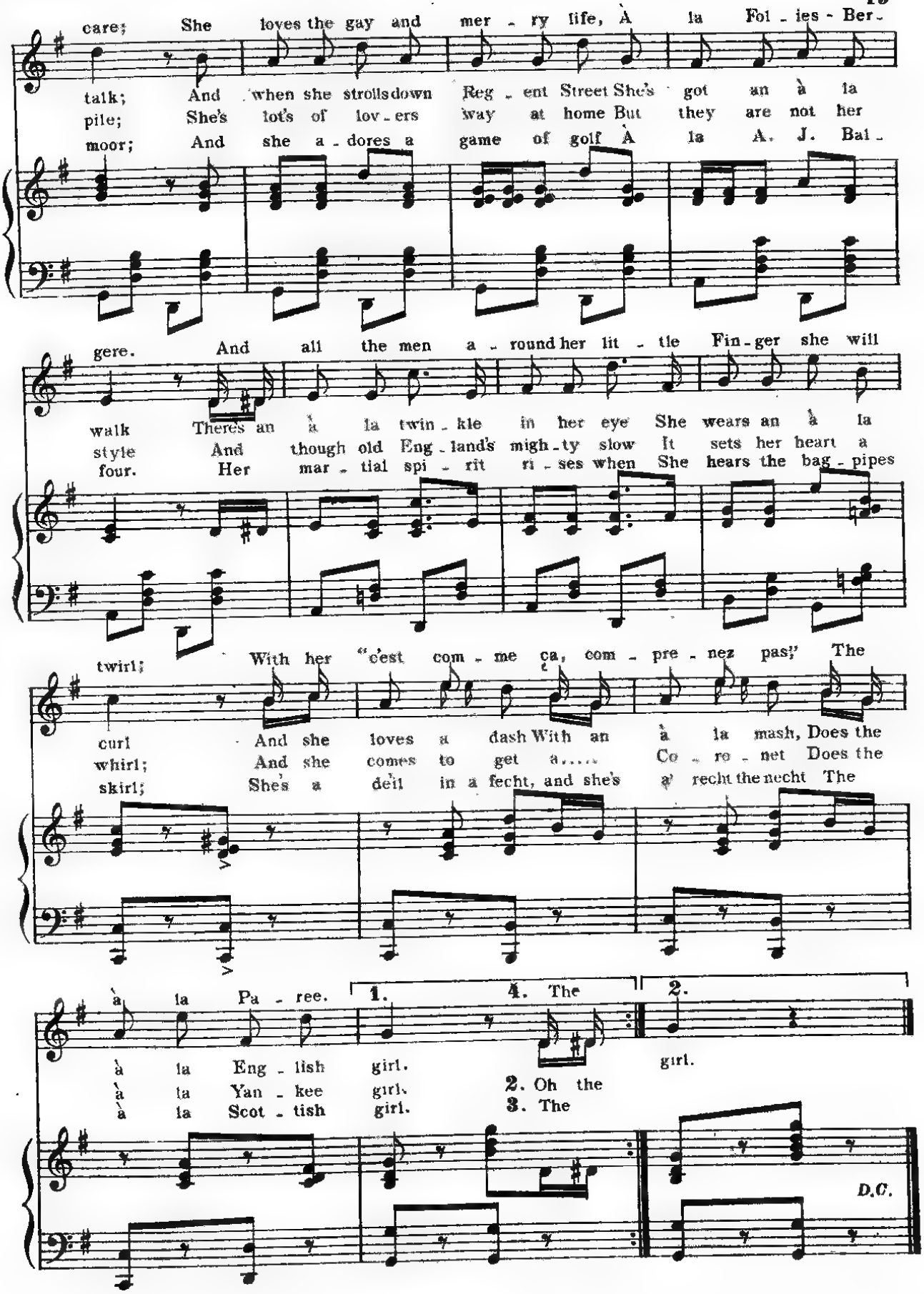
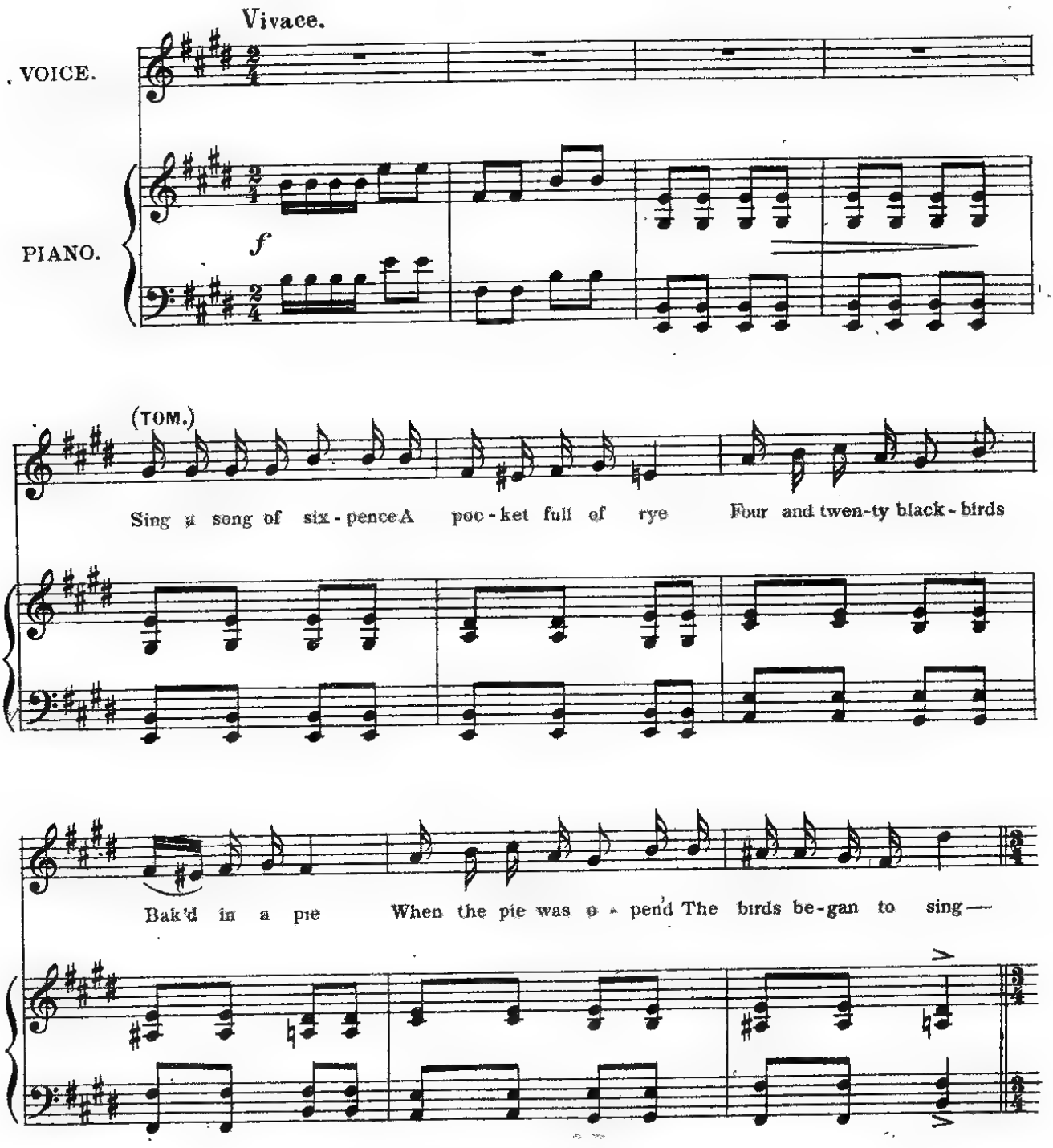

Rue de la Piax, Her dress - es à la Worth, She dines each ev - 'ning
Brix - ton, but They're fashioned à la Jays, She's aw - fully fond of
flies on her - À la the U. S. A. She goes - to Lon - don
toot - sies up À la the High - land fling. She's aw - fu' fond of
à la carte, A swag - ger girl is she; She paints her cheeks and
dia - monds, and She wears them all she can; Though just be - tween our -
ev - 'ry year; And gra - cious, how she'll dress! She does the thing in
Bob - bie Burns And cakes and por - ridge too; Andshe din nae mind a
dyes her hair, La char - mant Belle Pa - ree.
selves they're made À la Pa - ri - si - an
swag - ger form À la the Ho - tel Cec.
wee bit sup À la..... John - nie Dew!
CHORUS. À la girl is a live - ly girl With - out a thought or
1. Oh the à la girl is a know - ing girl, With heaps of à la
à la girl is a know - ing girl, For pop - per's made his
à la girl is a sport - ing girl She loves the bree - zy



A Chinese Honeymoon.

No. 6. SEXTETTE — "NURSERY RHYMES."

Words by GEORGE DANCE. Music by ERNEST VOUSDEN.



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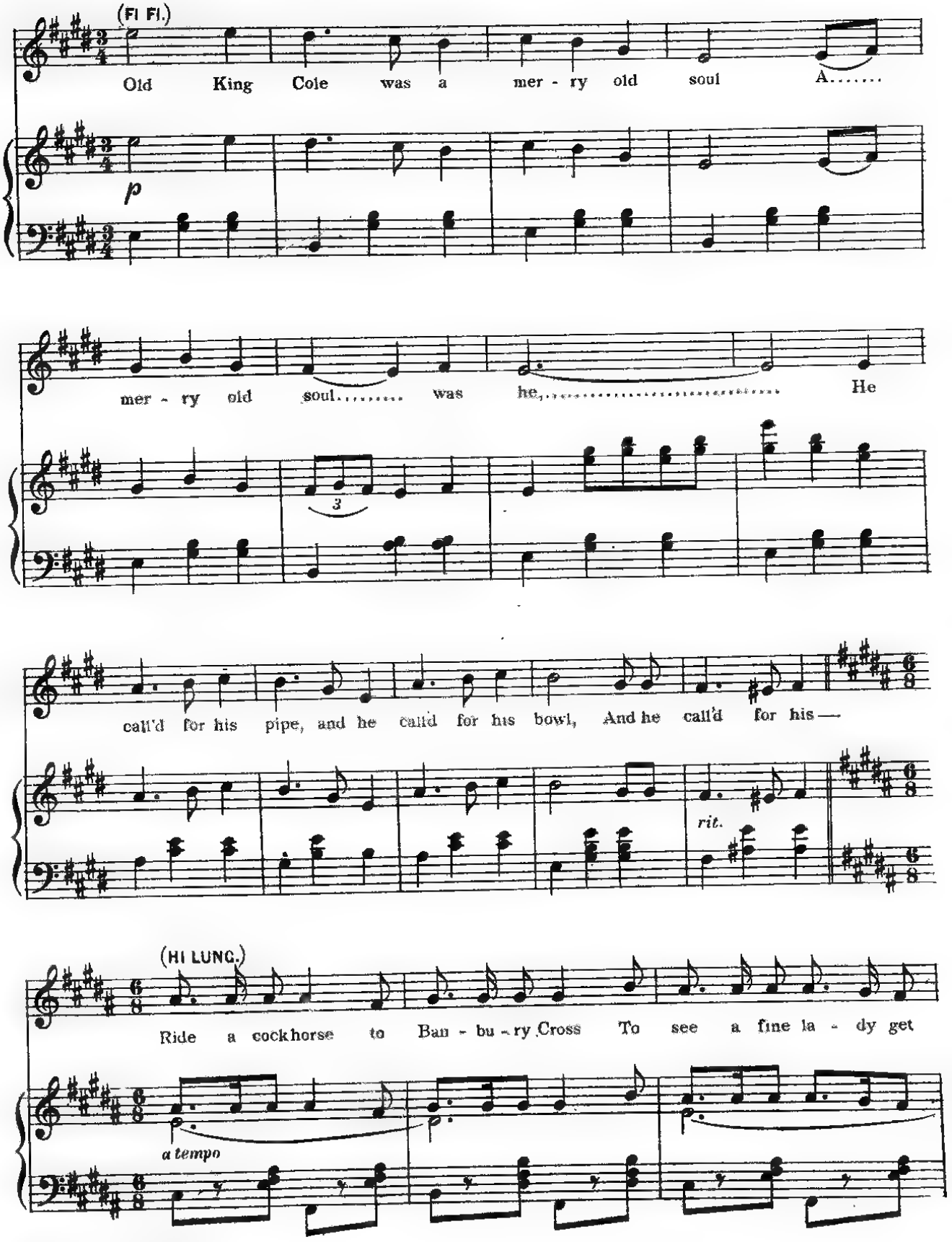
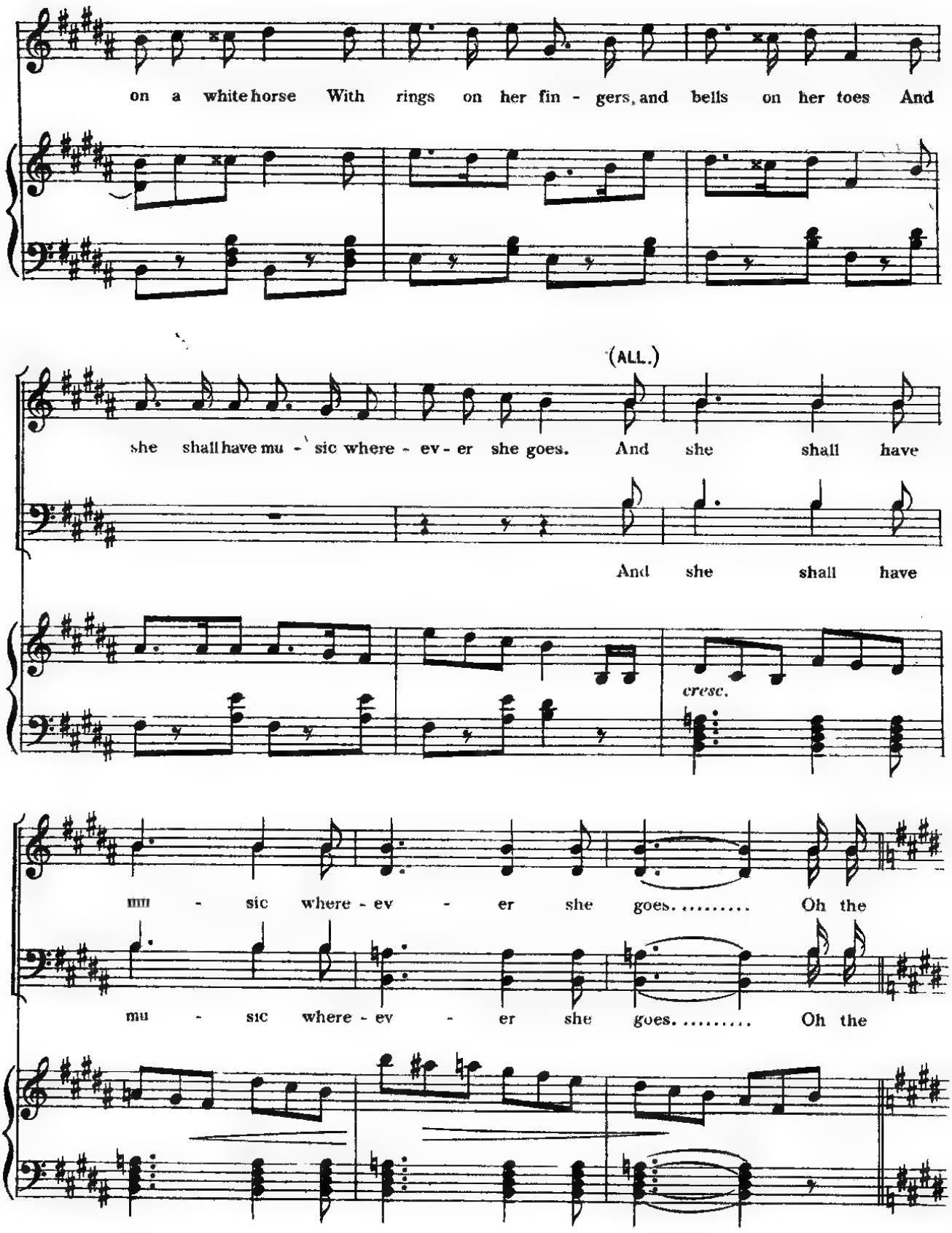
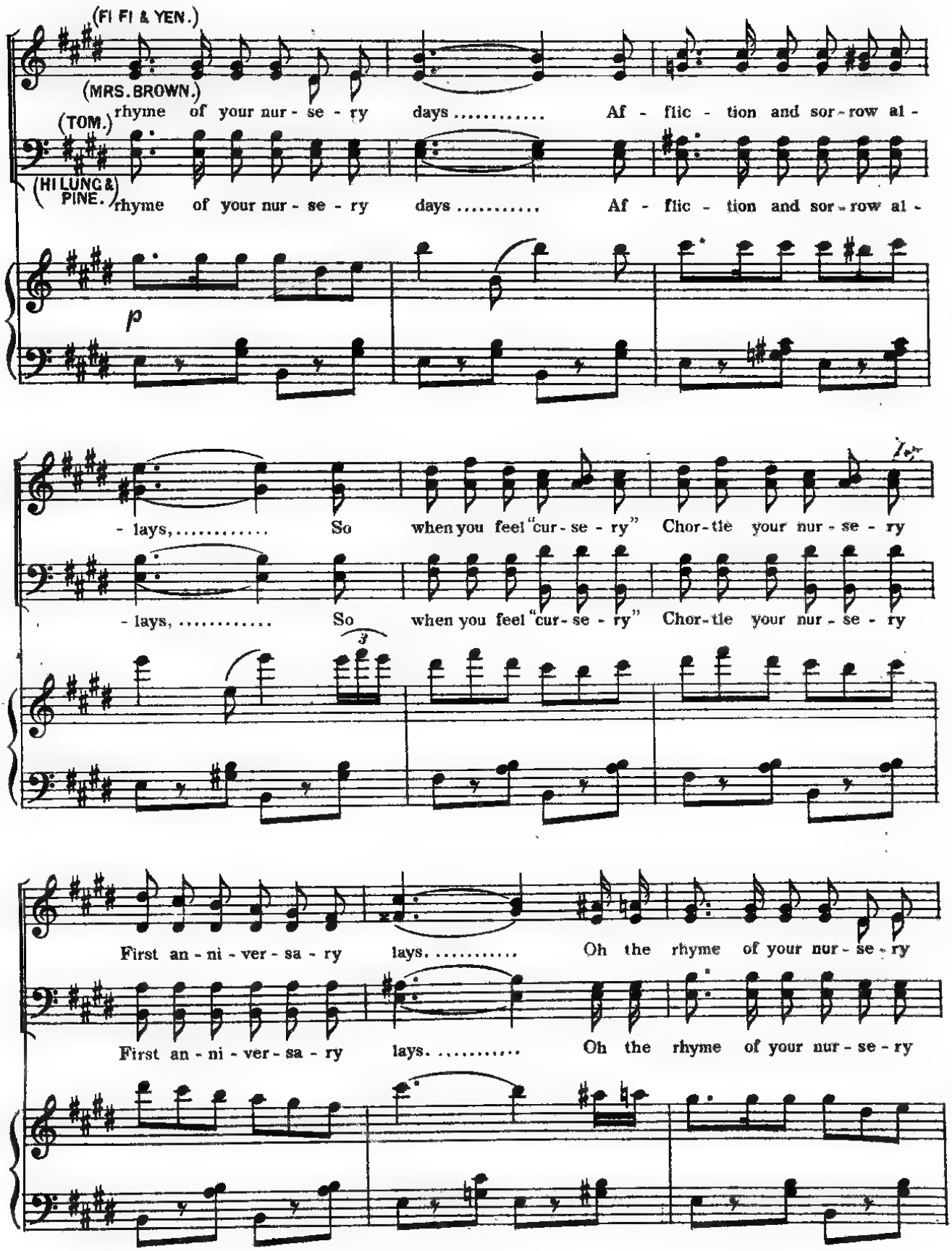
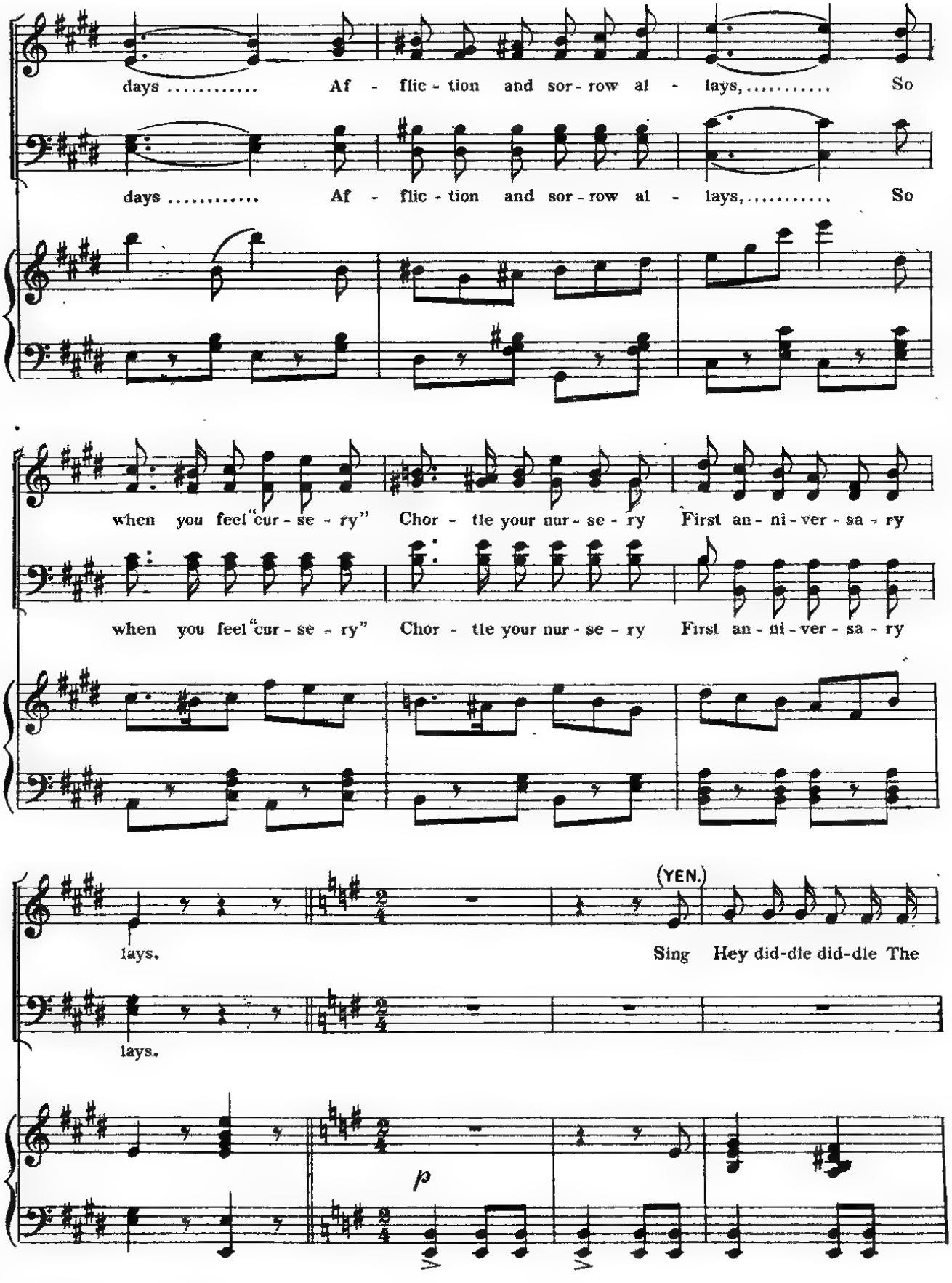
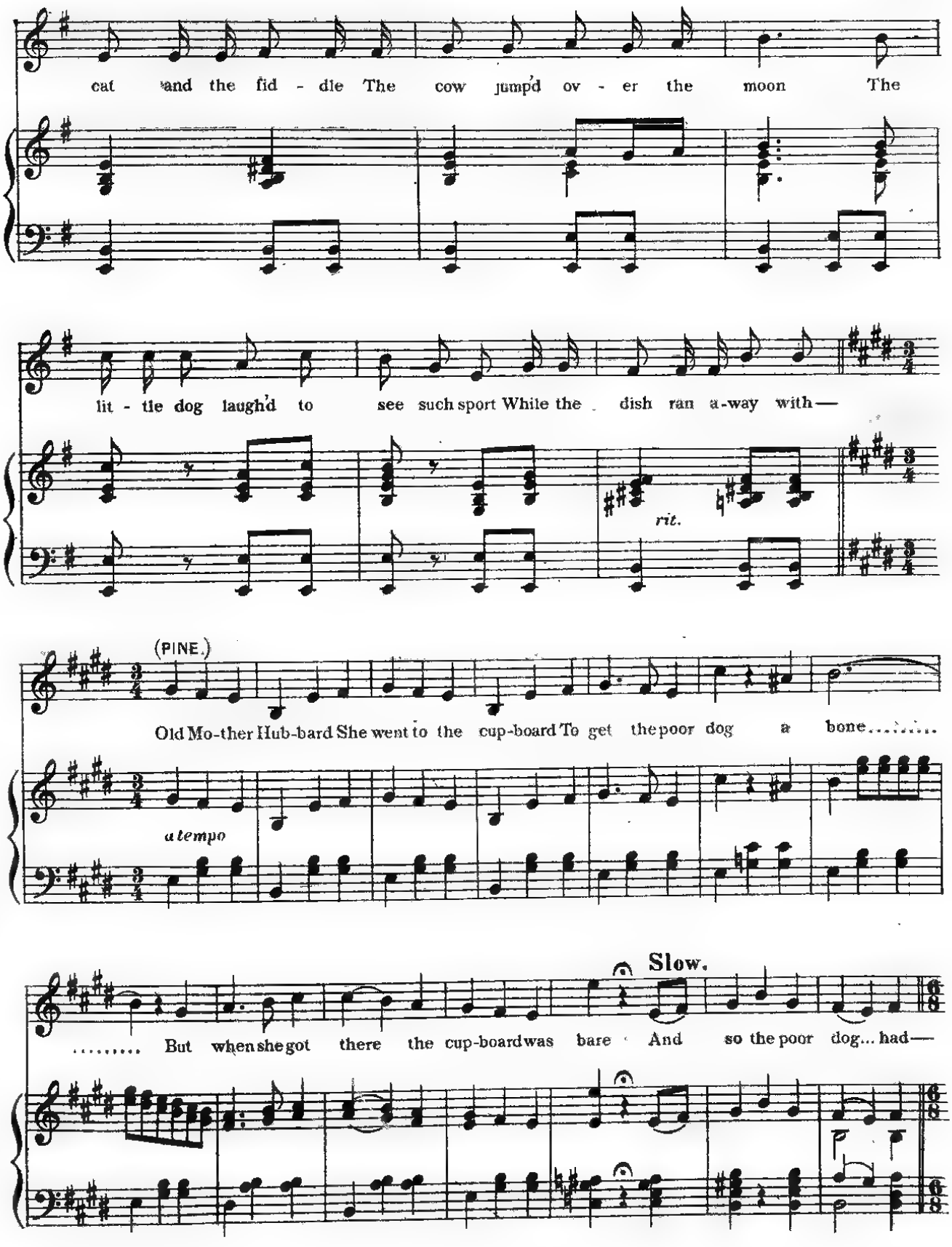


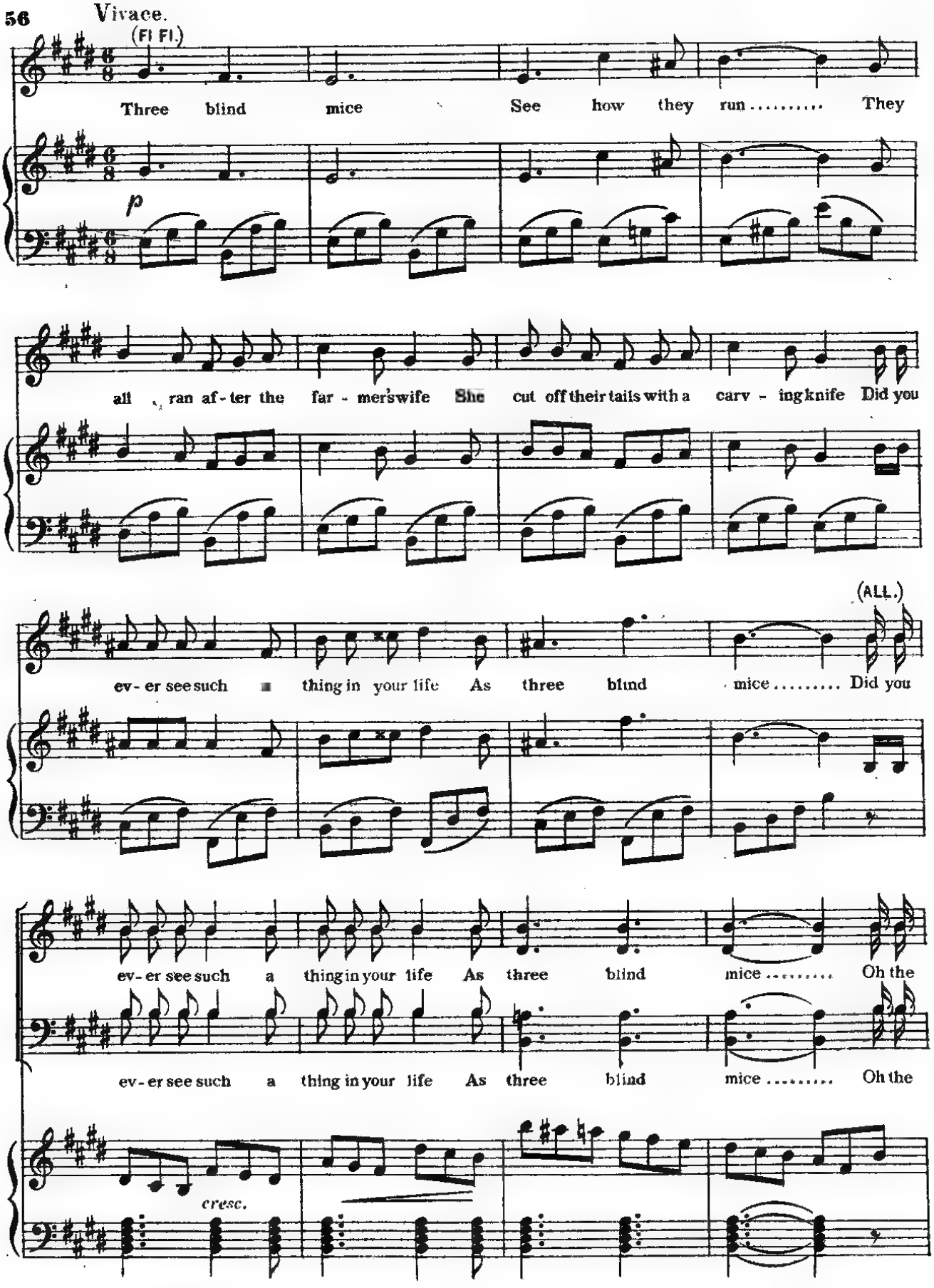
A Chinese Honeymoon.

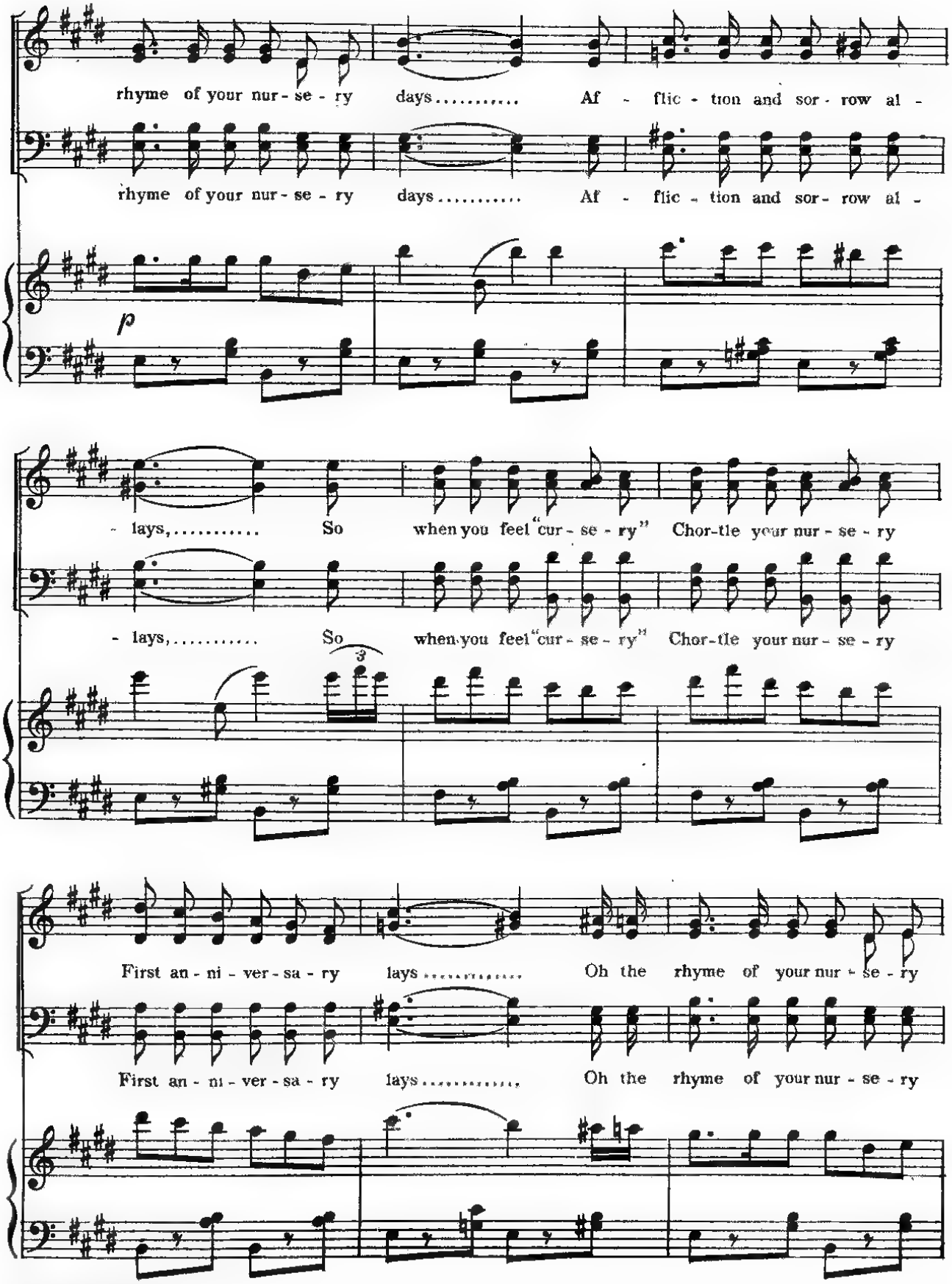

on a white horse With rings on her fin - gers, and bells on her toes And
(ALL.)
she shall have mu - sic where - ev - er she goes. And she shall have
And she shall have
cresc.
mu - sic where - ev - er she goes..... Oh the
mu - sic where - ev - er she goes..... Oh the

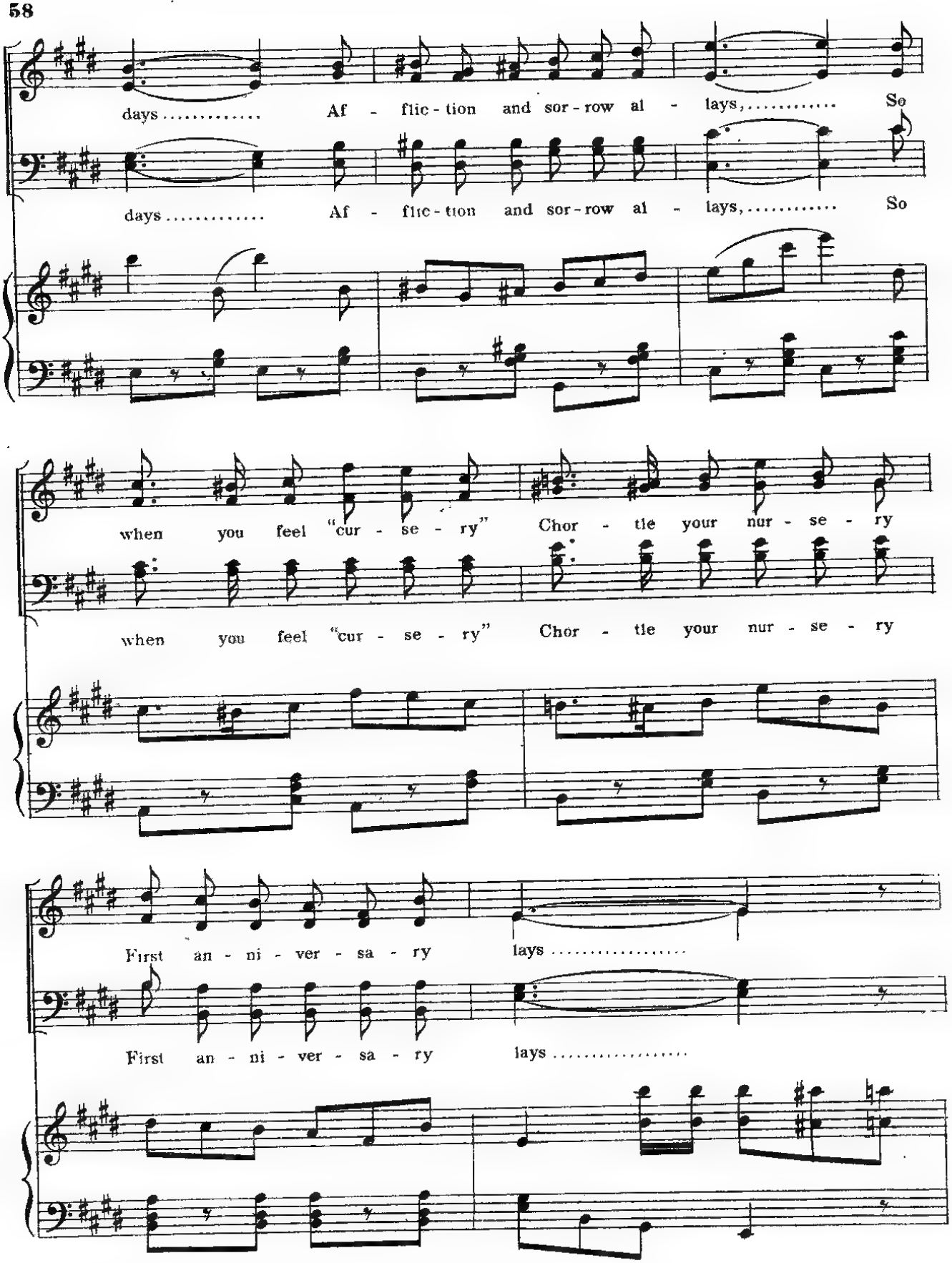

(FI FI & YEN.)
(MRS. BROWN.)
rhyme of your nur - se - ry days ..... Af - flic - tion and sor - row al -
(TOM.)
(HI LUNG & PINE.)
rhyme of your nur - se - ry days ..... Af - flic - tion and sor - row al -
p
- lays, ... So when you feel "cur - se - ry" Chor - tle your nur - se - ry
- lays, ... So when you feel "cur - se - ry" Chor - tle your nur - se - ry
First an - ni - ver - sa - ry lays. ..... Oh the rhyme of your nur - se - ry
First an - ni - ver - sa - ry lays. ..... Oh the rhyme of your nur - se - ry


days ..... Af - flic - tion and sor - row al - lays, ... So
days ..... Af - flic - tion and sor - row al - lays, ... So
when you feel "cur - se - ry" Chor - tle your nur - se - ry First an - ni - ver - sa - ry
when you feel "cur - se - ry" Chor - tle your nur - se - ry First an - ni - ver - sa - ry
lays.
(YEN.)
Sing Hey did-dle did-dle The
lays.
p

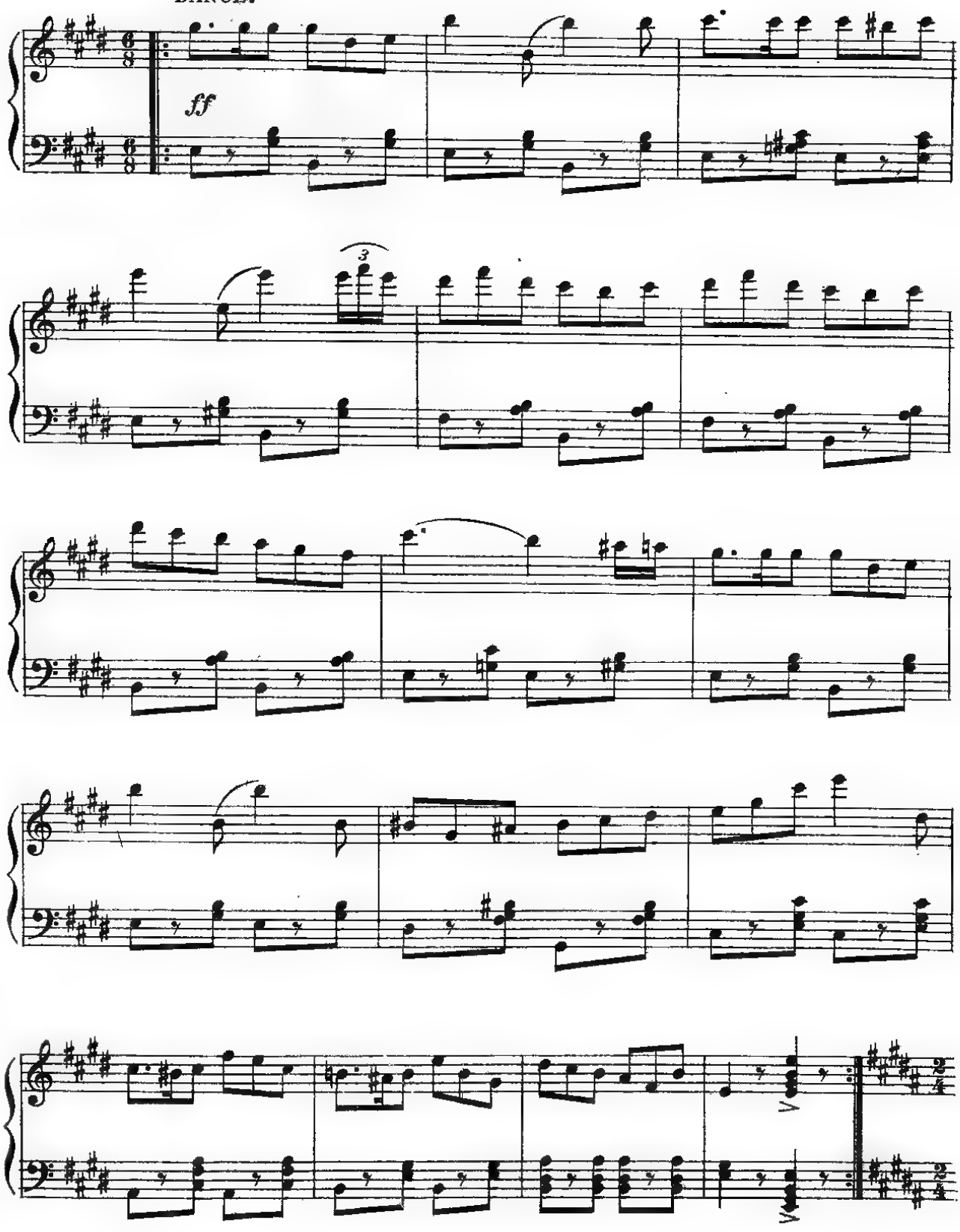

cat and the fid - dle The cow jump'd ov - er the moon The
lit - tle dog laugh'd to see such sport While the dish ran a-way with—
rit.
(PINE.)
Old Mo-ther Hub-bard She went to the cup-board To get the poor dog a bone.....
a tempo
Slow.
..... But when she got there the cup-board was bare And so the poor dog... had—

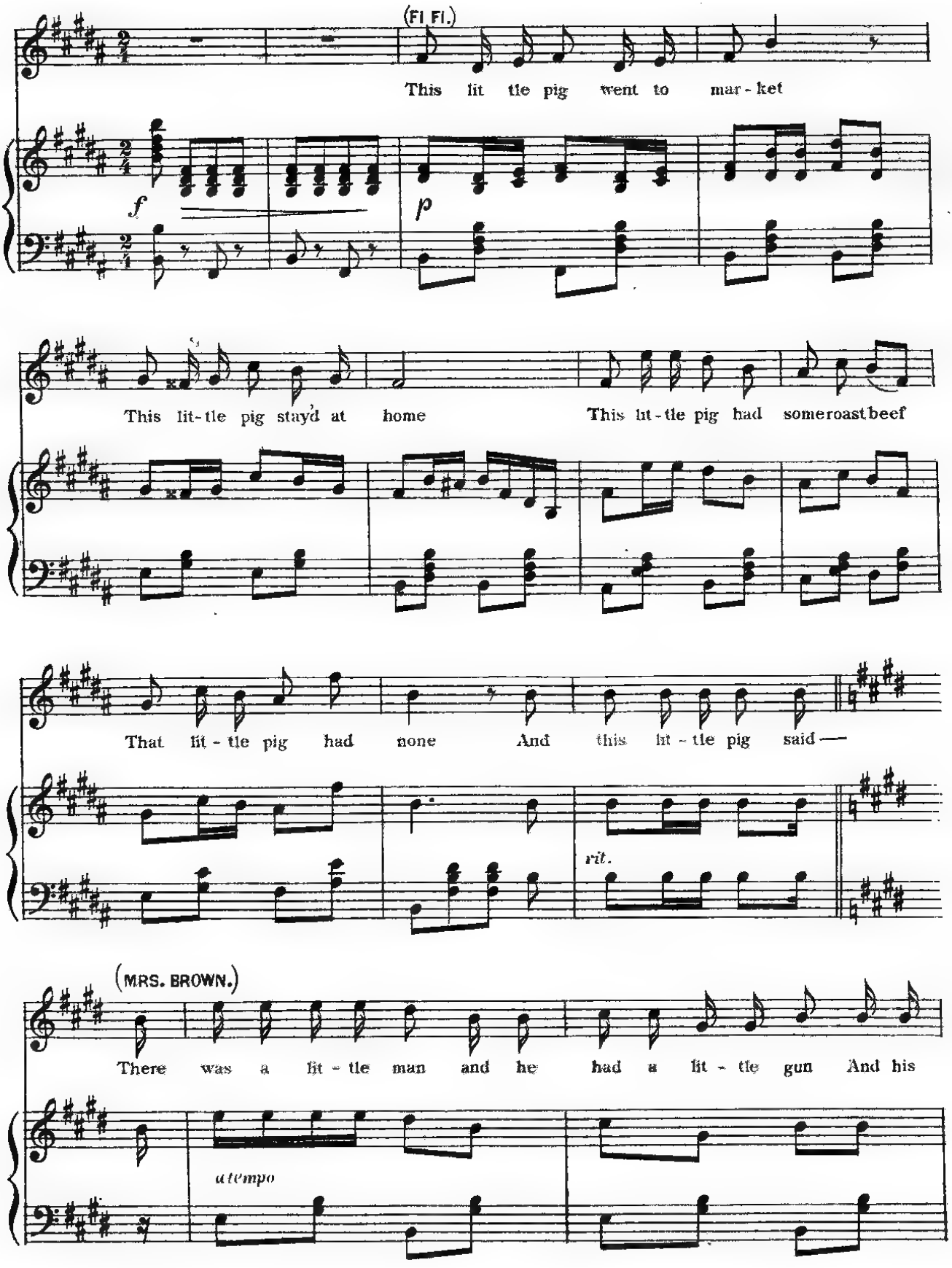

Vivace.
(Fl Fl.)
Three blind mice See how they run ..... They
p
all ran af - ter the far - mer's wife She cut off their tails with a carv - ing knife Did you
(ALL.)
ev - er see such a thing in your life As three blind mice ..... Did you
ev - er see such a thing in your life As three blind mice ..... Oh the
ev - er see such a thing in your life As three blind mice ..... Oh the
cresc.

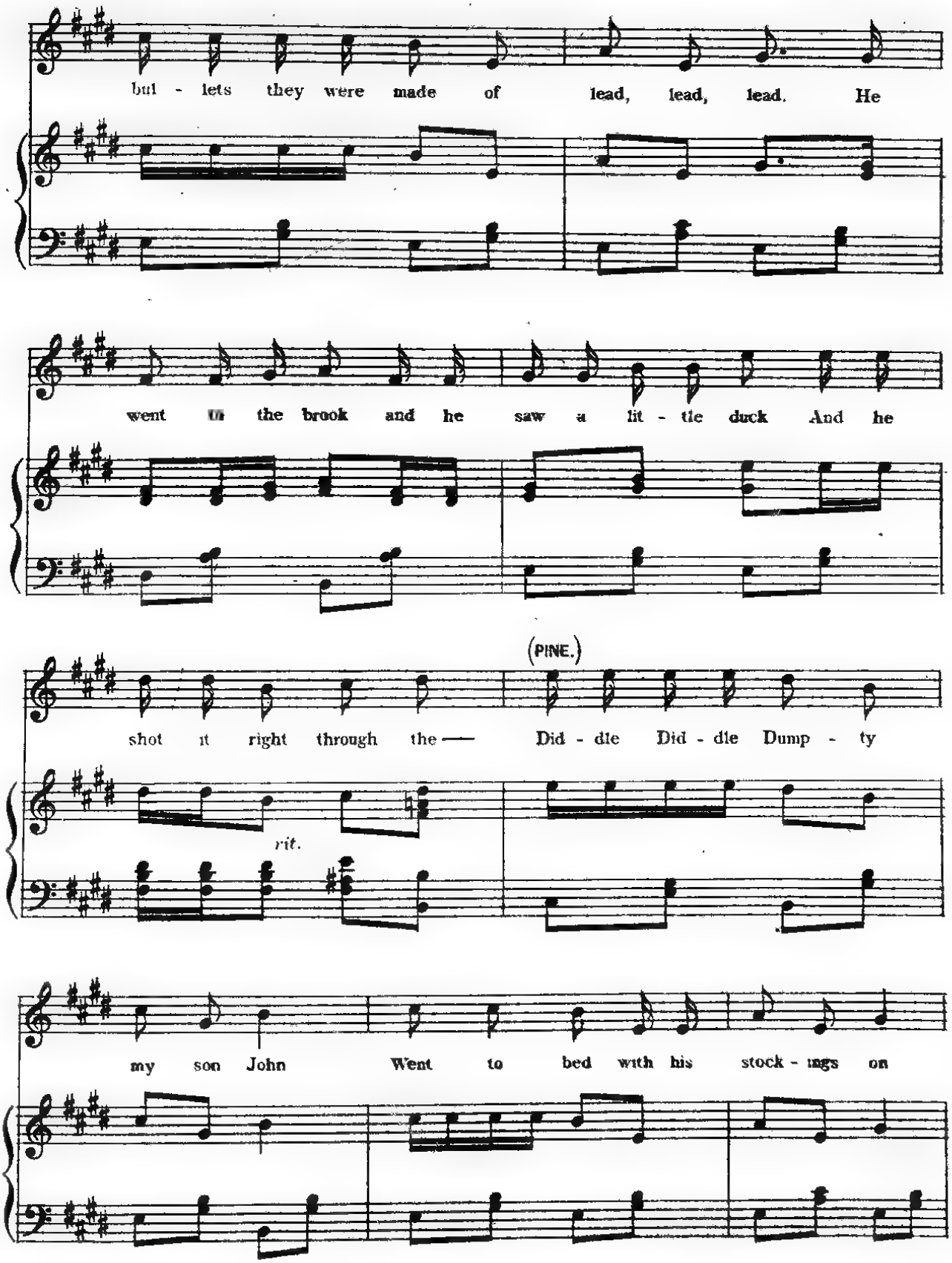

rhyme of your nur - se - ry days..... Af - flic - tion and sor - row al -
rhyme of your nur - se - ry days..... Af - flic - tion and sor - row al -
p
- lays,..... So when you feel "cur - se - ry" Chor-tle your nur - se - ry
- lays,..... So when you feel "cur - se - ry" Chor-tle your nur - se - ry
3
First an - ni - ver - sa - ry lays..... Oh the rhyme of your nur - se - ry
First an - ni - ver - sa - ry lays..... Oh the rhyme of your nur - se - ry

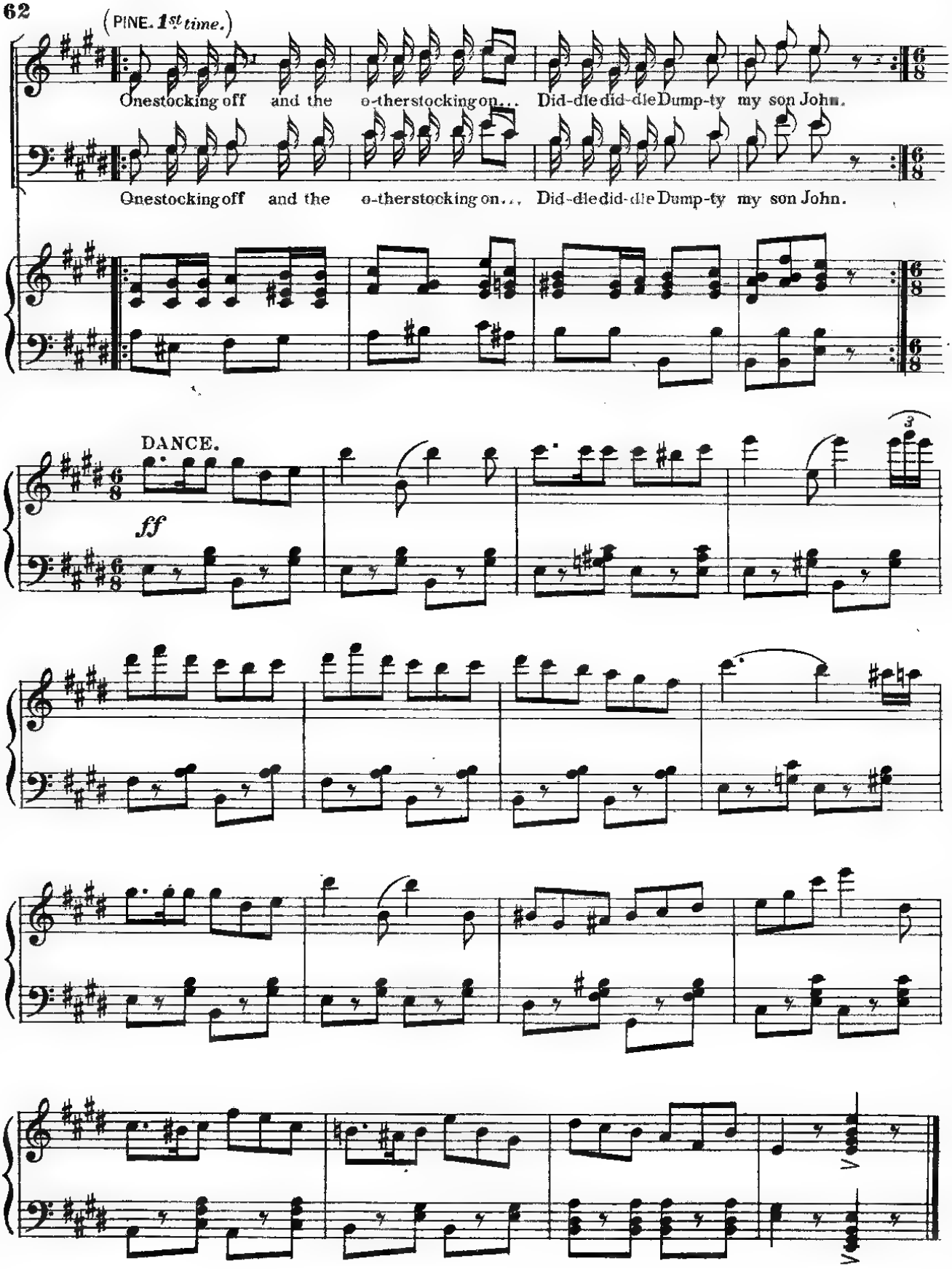

days ..... Af - flic - tion and sor - row al - lays, ... So
days ..... Af - flic - tion and sor - row al - lays, ... So
when you feel "cur - se - ry" Chor - tle your nur - se - ry
when you feel "cur - se - ry" Chor - tle your nur - se - ry
First an - ni - ver - sa - ry lays .....
First an - ni - ver - sa - ry lays .....

DANCE.




(Fl. Fl.)
This lit tle pig went to mar - ket
f
p
This lit-tle pig stay'd at home
This lit-tle pig had some roast beef
That lit - tle pig had none
And this lit - tle pig said —
rit.
(MRS. BROWN.)
There was a lit - tle man and he had a lit - tle gun And his
a tempo


but - lets they were made of lead, lead, lead. He
went in the brook and he saw a lit - tle duck And he
(PINE.)
shot it right through the — Did - dle Did - dle Dump - ty
rit.
my son John Went to bed with his stock - ings on

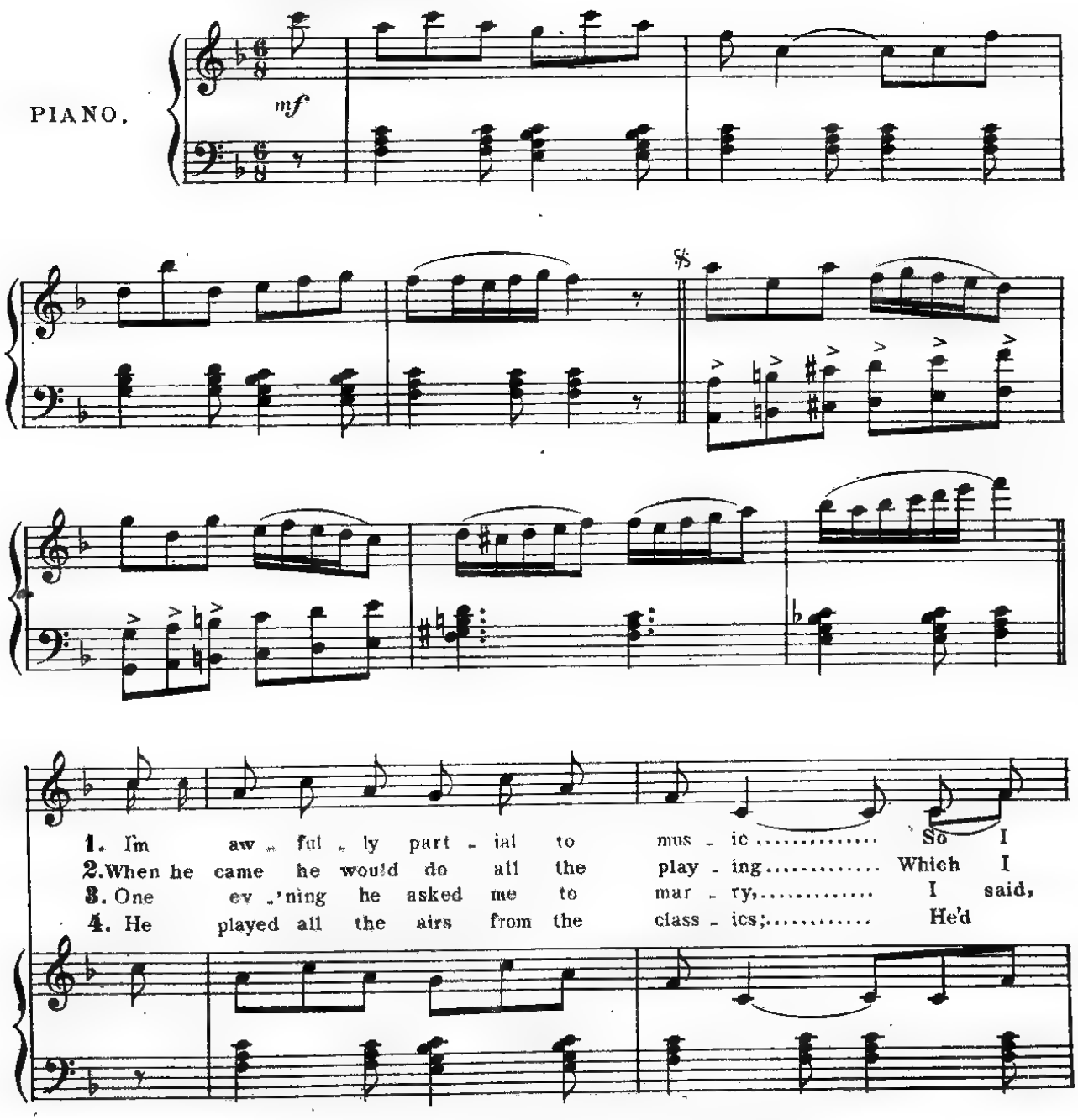

(PINE. 1st time.)
One stocking off and the o-ther stocking on... Did-dle did-dle Dump-ty my son John.
One stocking off and the o-ther stocking on... Did-dle did-dle Dump-ty my son John.
DANCE.
ff

Nº 7. SONG AND CHORUS—(FI FI.) "THE TWIDDLEY BITS."

Written by
GEORGE DANCE and H. ADAMS.

Composed by
ERNIE WOODVILLE.

Allegro moderato.



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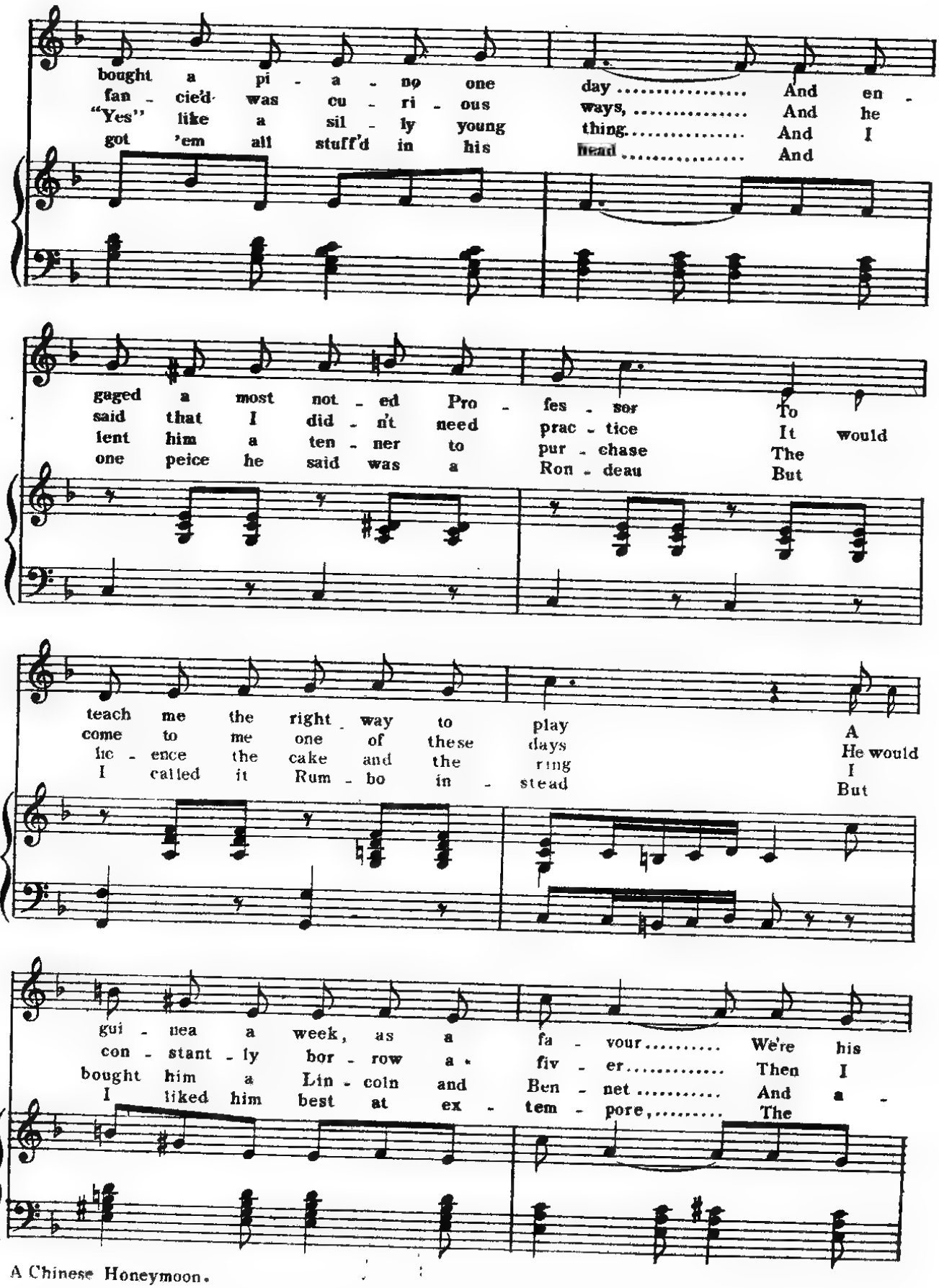
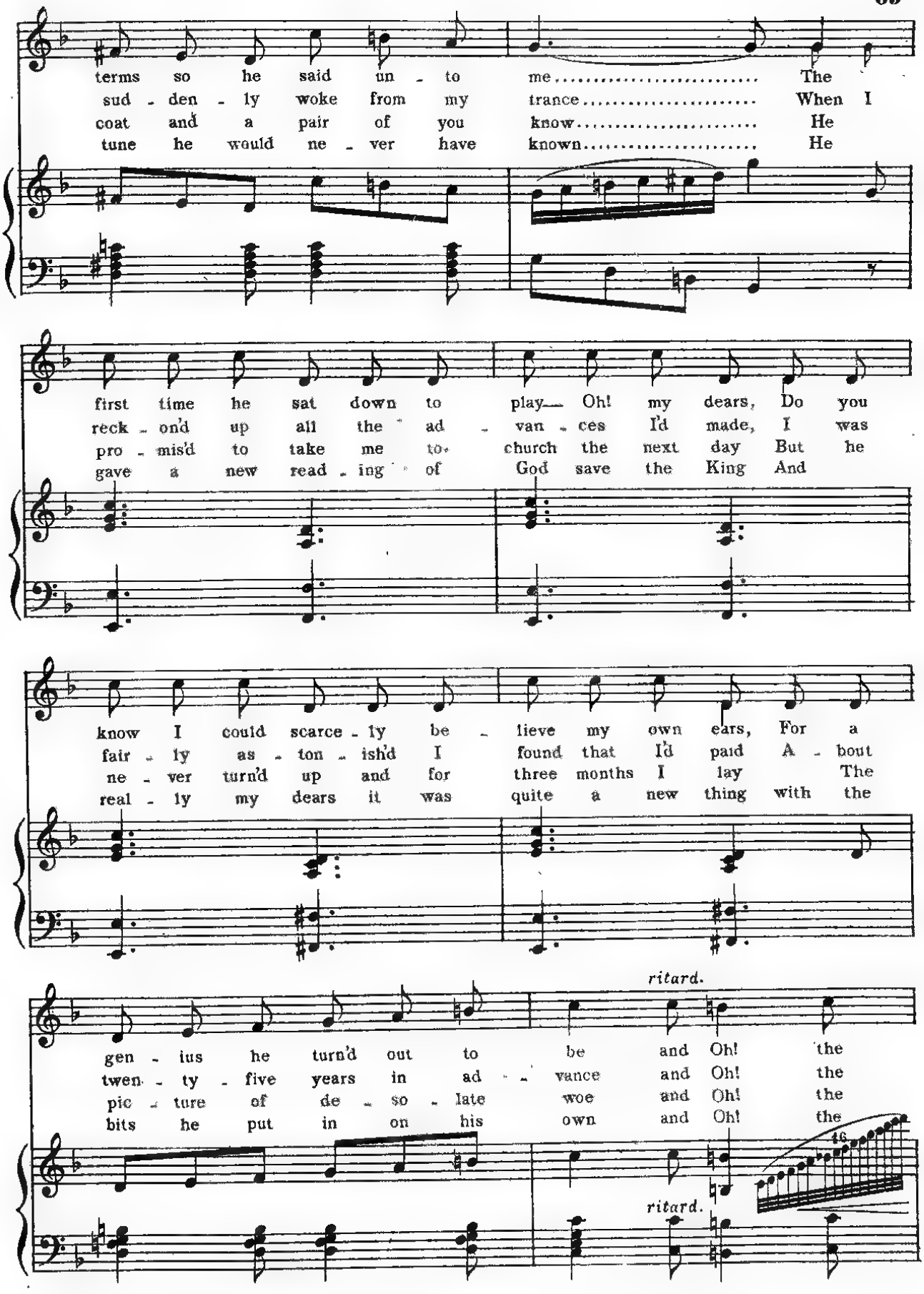
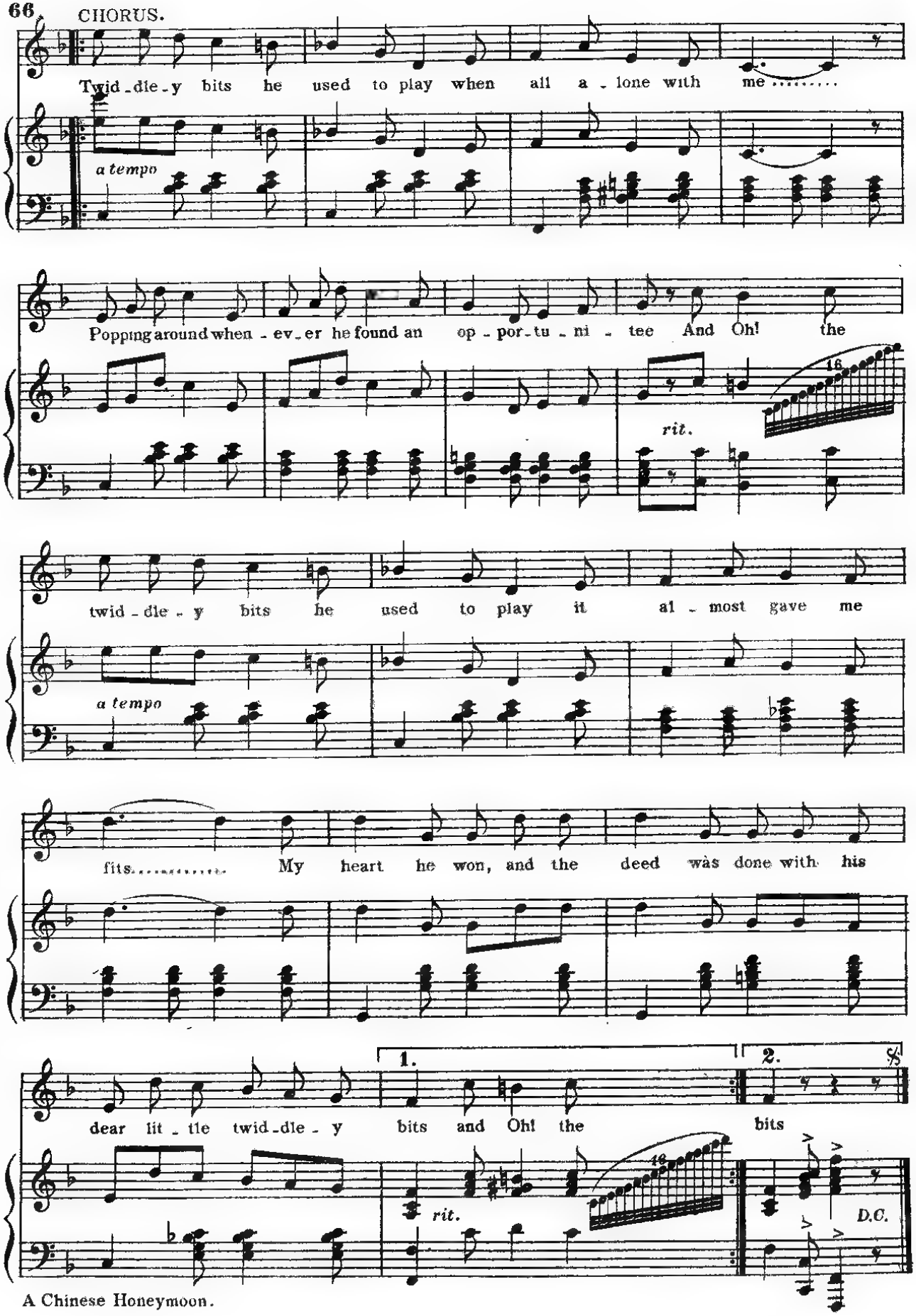


A Chinese Honeymoon.

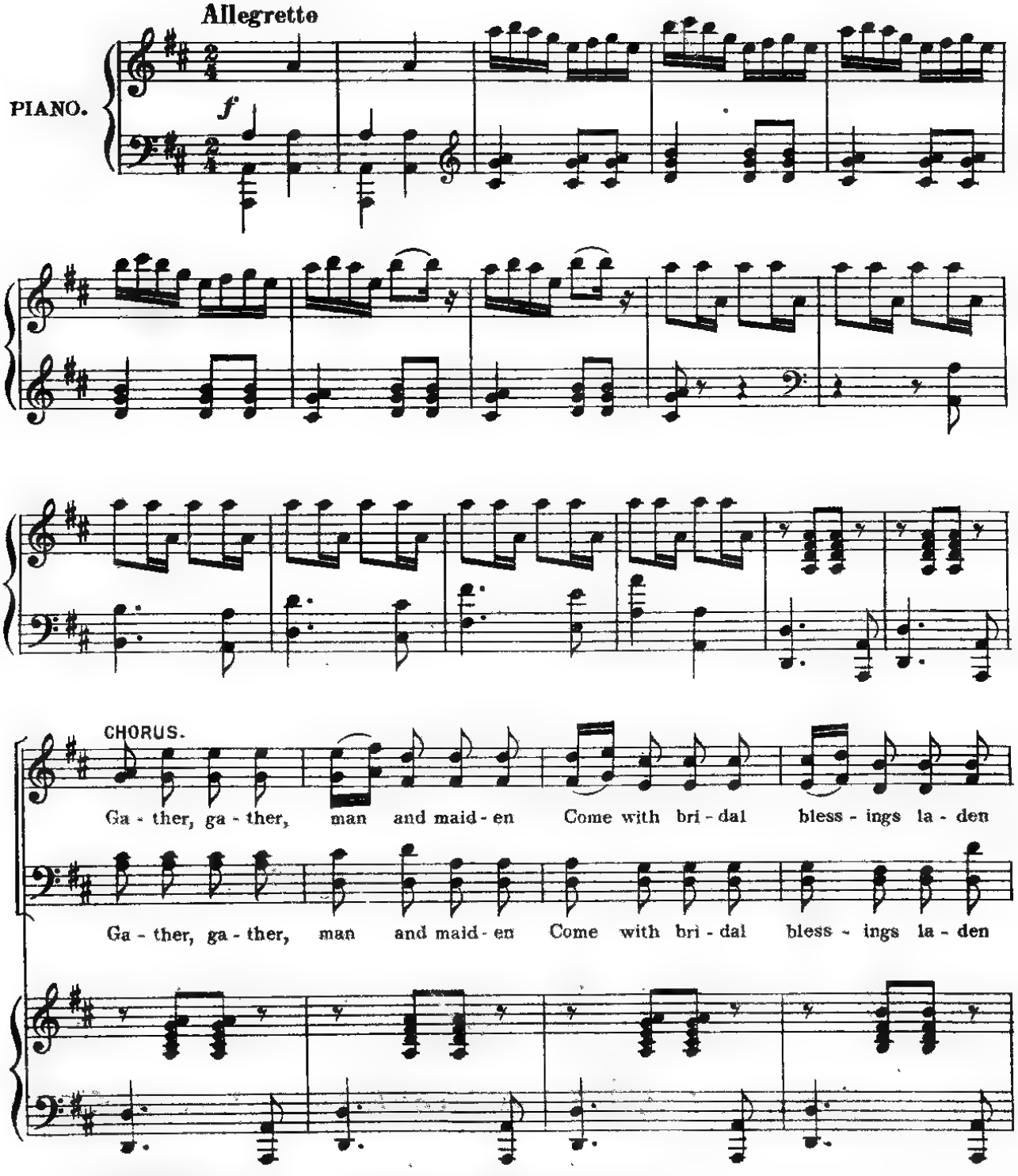

terms so he said un - to me..... The
sud - den - ly woke from my trance..... When I
coat and a pair of you know..... He
tune he would ne - ver have known..... He
first time he sat down to play— Oh! my dears, Do you
reck - on'd up all the ad - van - ces I'd made, I was
pro - mis'd to take me to church the next day But he
gave a new read - ing of God save the King And
know I could scarce - ly be - lieve my own ears, For a
fair - ly as - ton - ish'd I found that I'd paid A - bout
ne - ver turn'd up and for three months I lay The
real - ly my dears it was quite a new thing with the
ritard.
gen - ius he turn'd out to be and Oh! the
twen - ty - five years in ad - vance and Oh! the
pic - ture of de - so - late woe and Oh! the
bits he put in on his own and Oh! the
16
ritard.

CHORUS.


Twid-dle-y bits he used to play when all a-lone with me.....
a tempo
Popping around when-ev-er he found an op-por-tu-ni-tee And Oh! the
rit.
16
twid-dle-y bits he used to play it al-most gave me
a tempo
fits..... My heart he won, and the deed was done with his
1.
2.
dear lit-tle twid-dle-y bits and Oh! the bits
rit.
16
D.C.

No. 8. FINALE— "A ROYAL HONEYMOON."

Written by GEORGE DANCE. Composed by HOWARD TALBOT.



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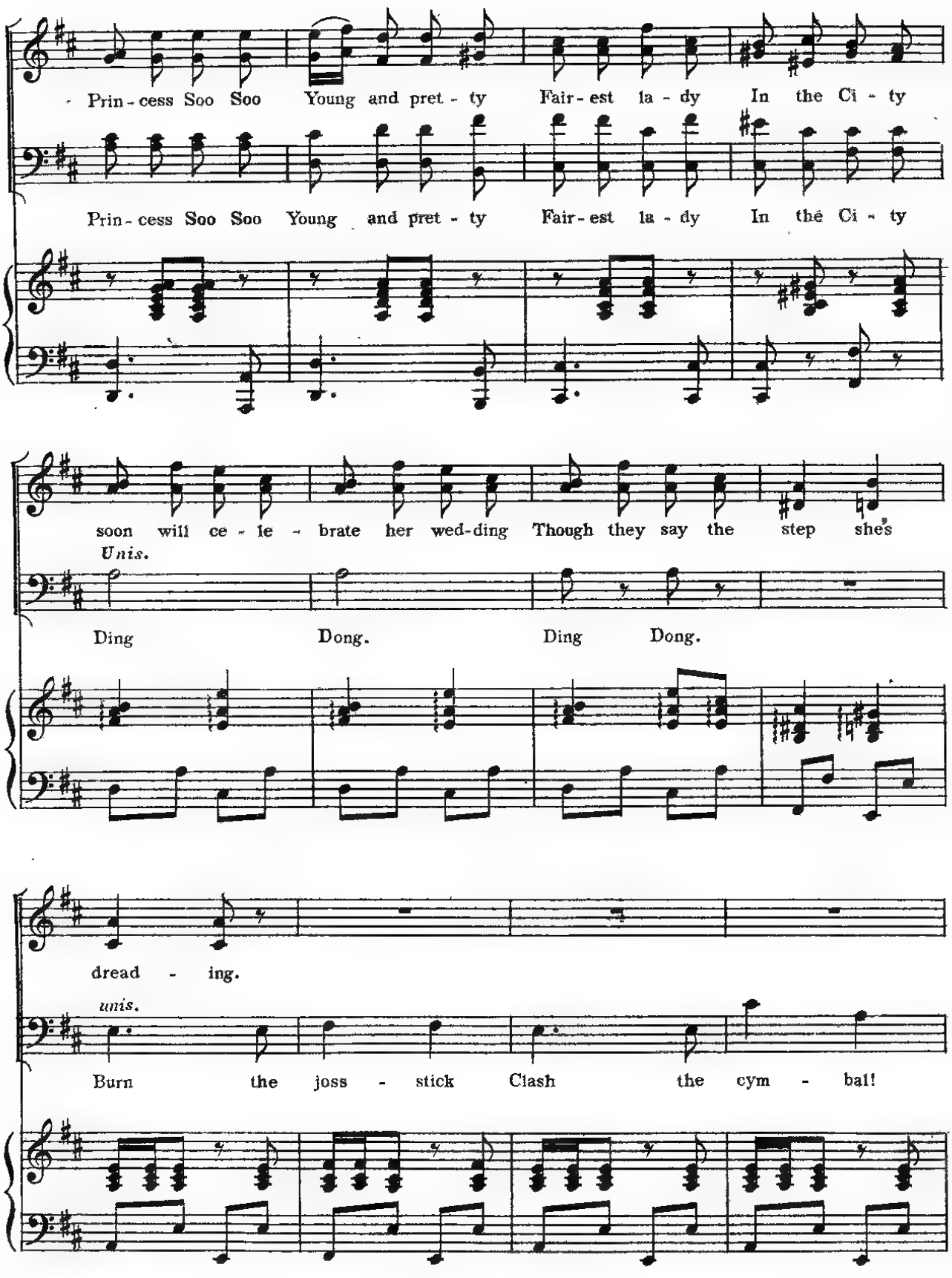
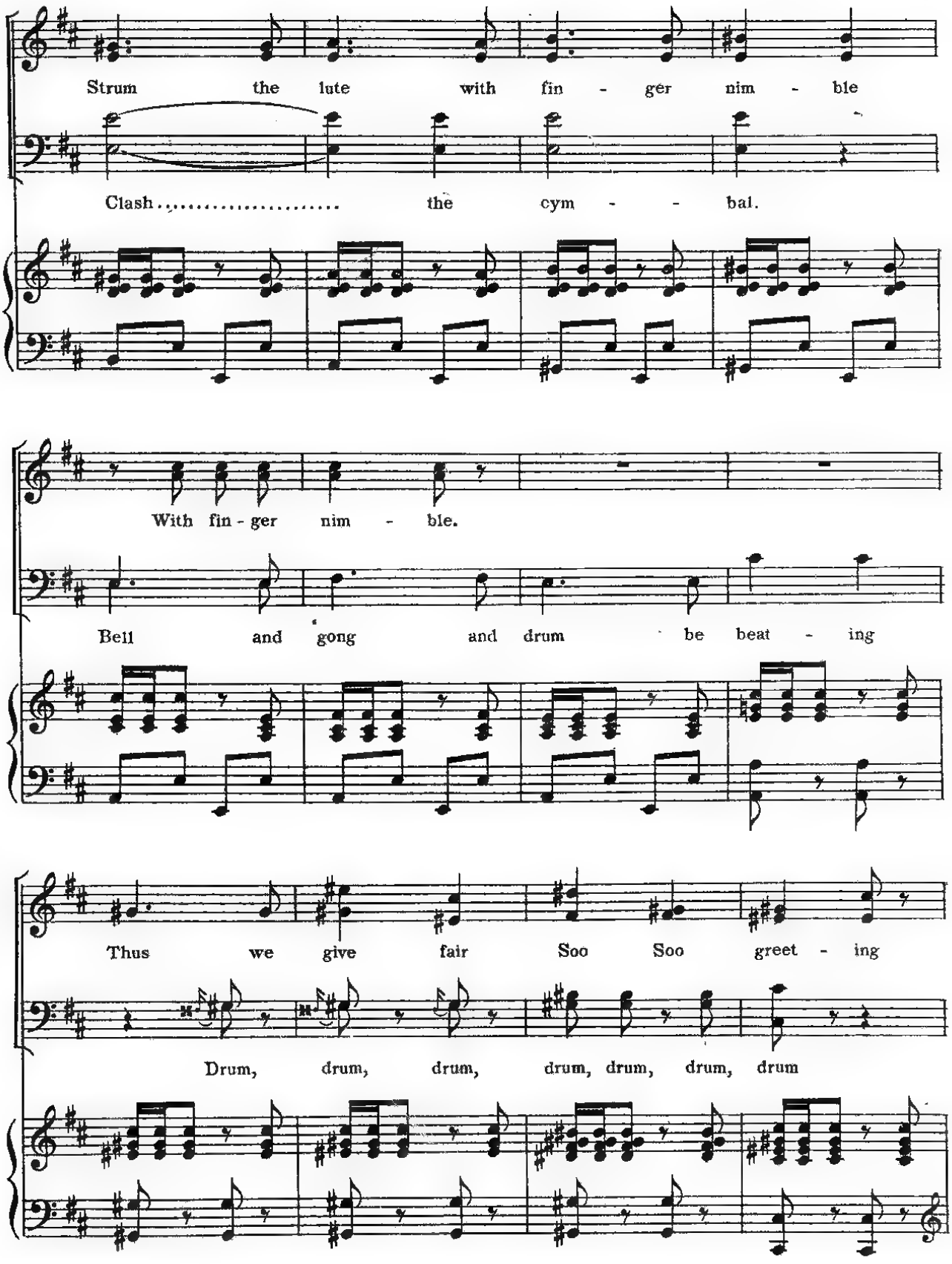
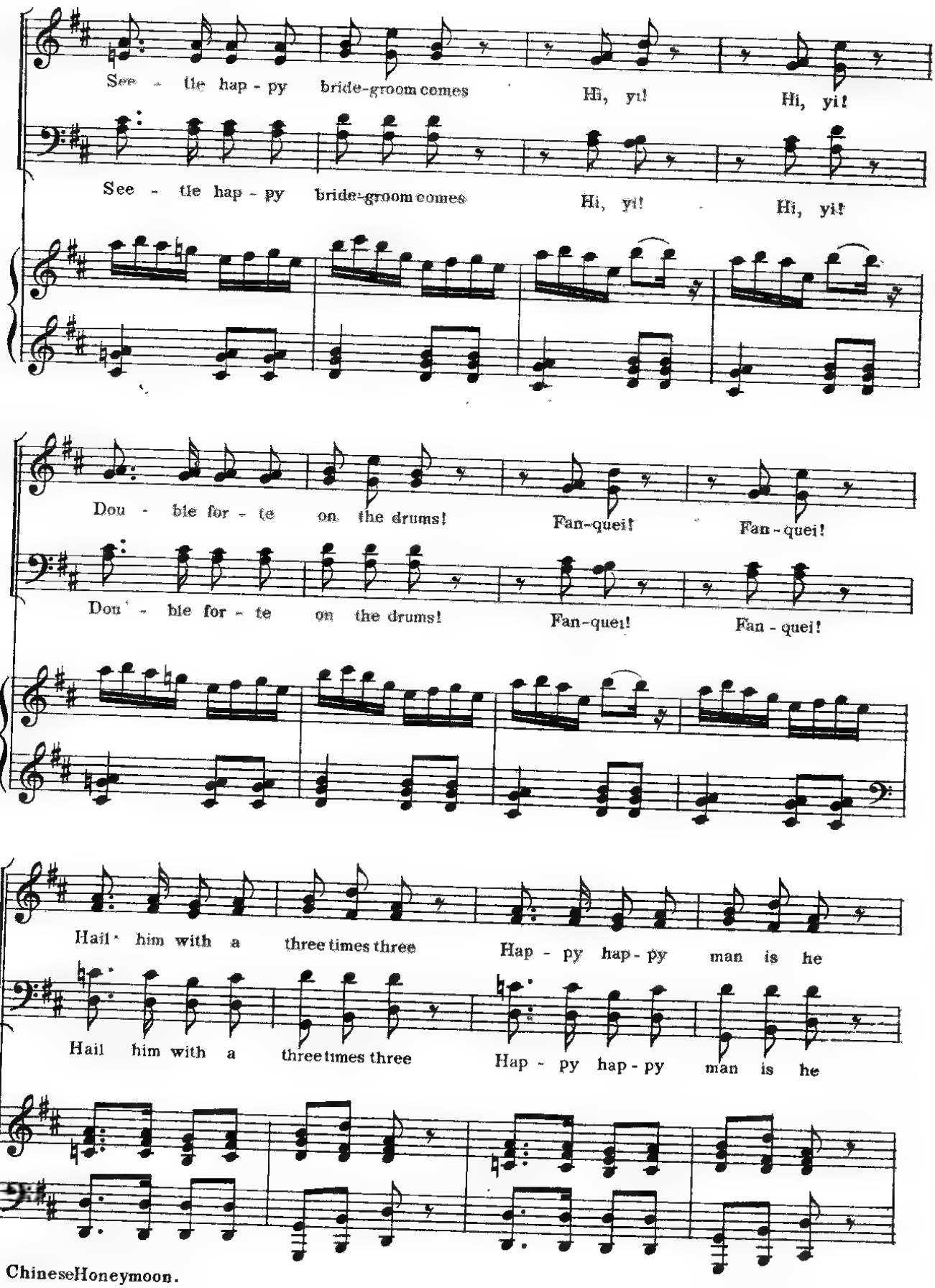
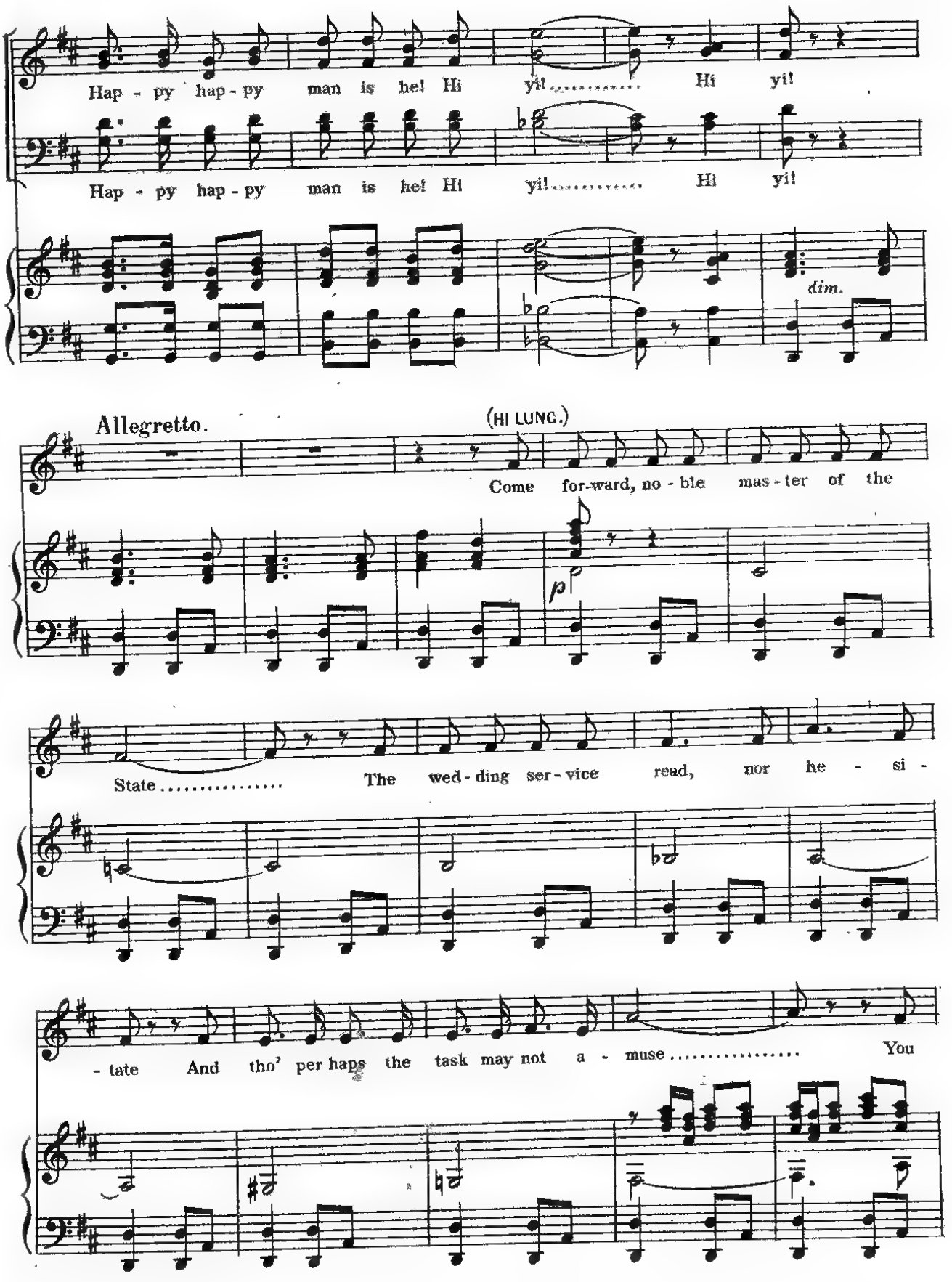
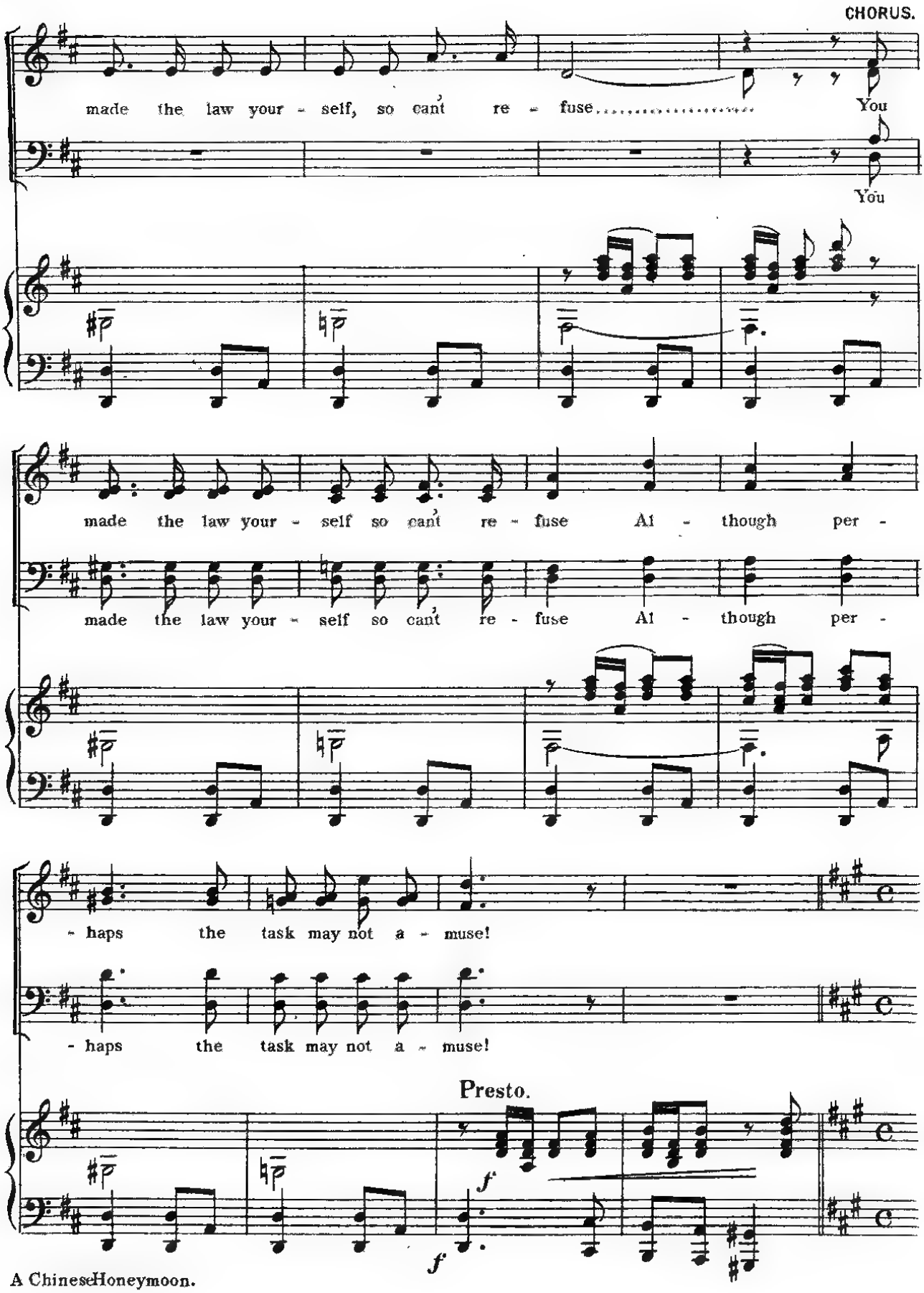
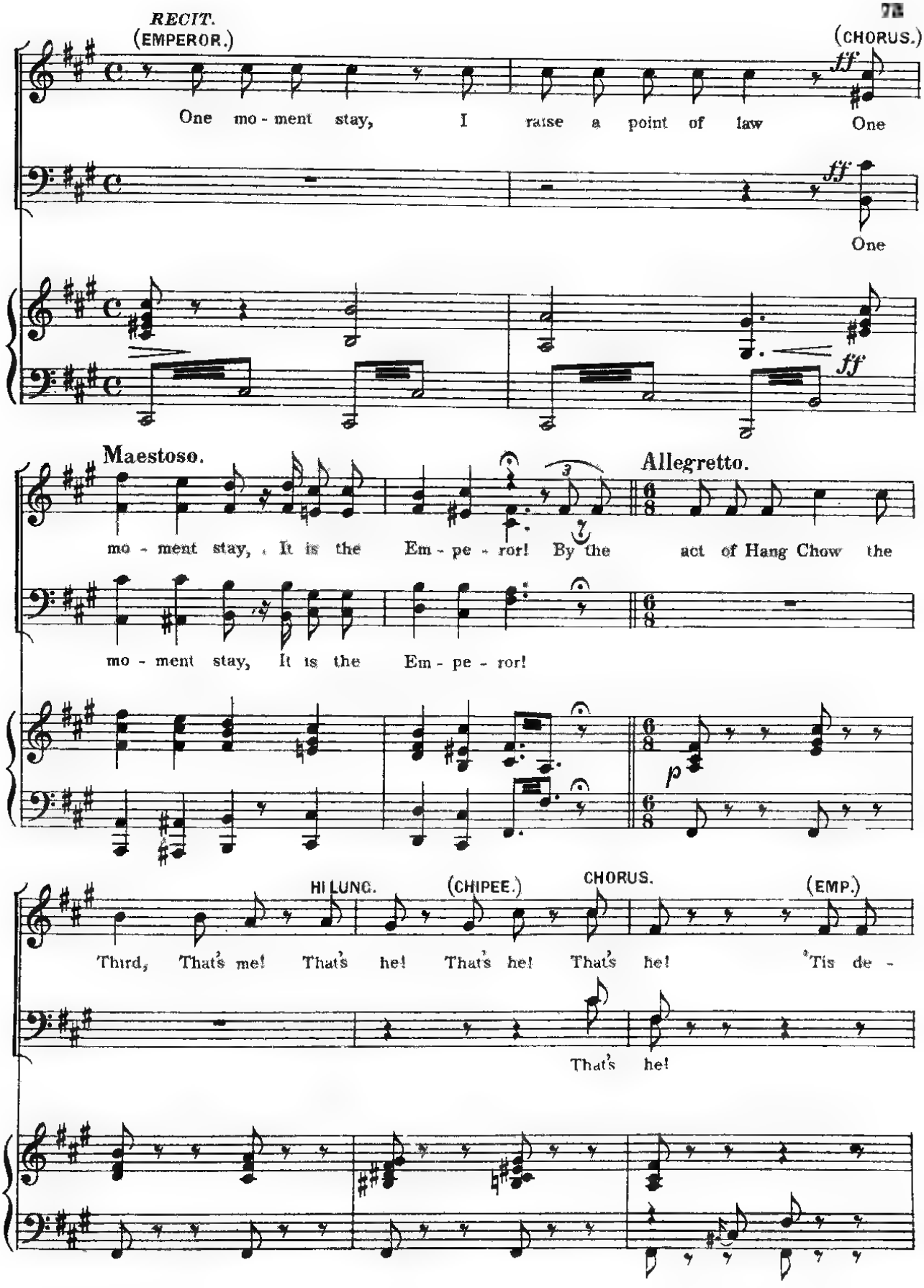

Prin - cess Soo Soo Young and pret - ty Fair - est la - dy In the Ci - ty
Prin - cess Soo Soo Young and pret - ty Fair - est la - dy In the Ci - ty
soon will ce - le - brate her wed-ding Though they say the step she's
Unis.
Ding Dong. Ding Dong.
dread - ing.
unis.
Burn the joss - stick Clash the cym - bal!

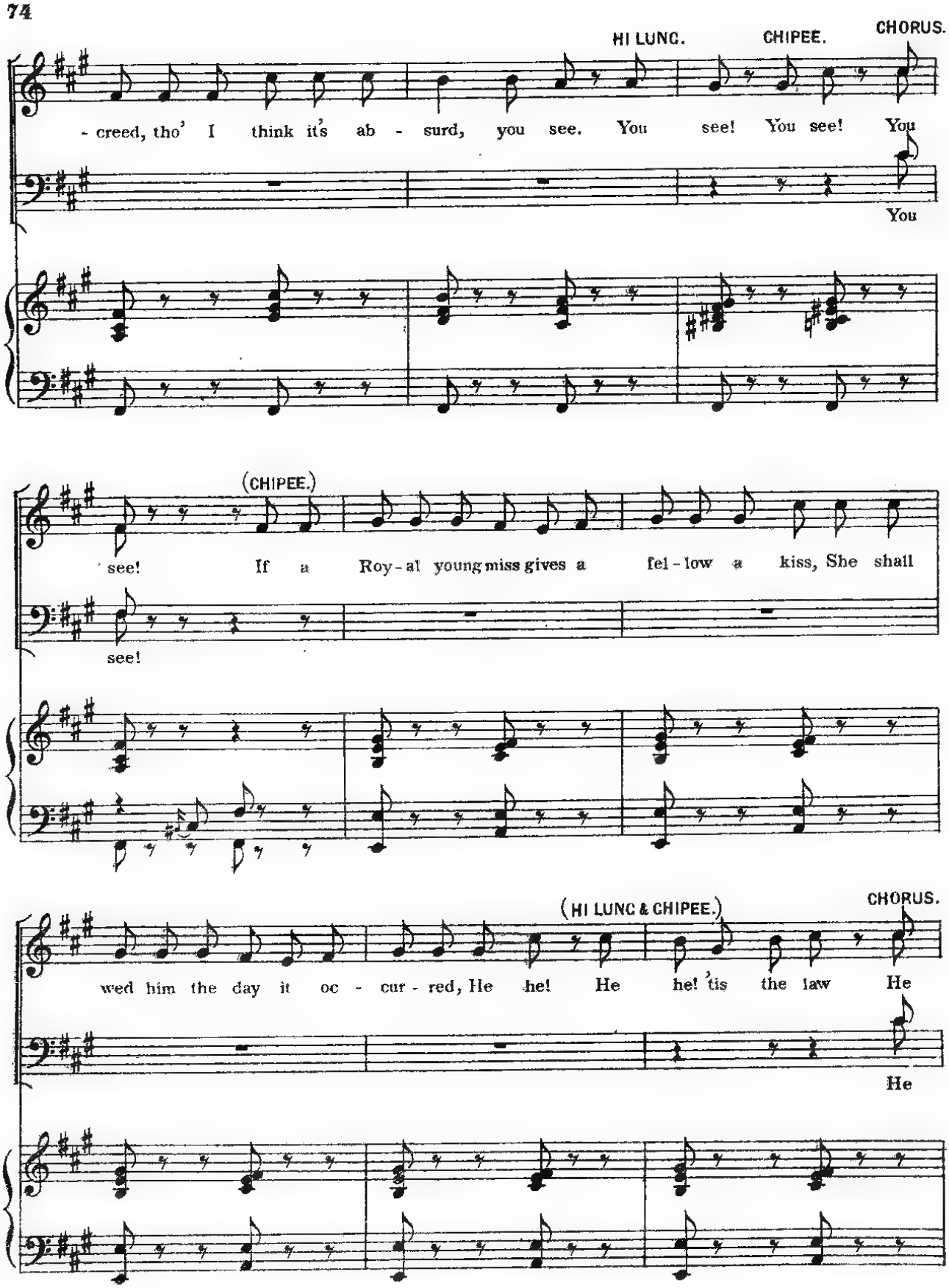

Strum the lute with fin - ger nim - ble
Clash ..... the cym - - bal.
With fin - ger nim - ble.
Bell and gong and drum be beat - ing
Thus we give fair Soo Soo greet - ing
Drum, drum, drum, drum, drum, drum, drum

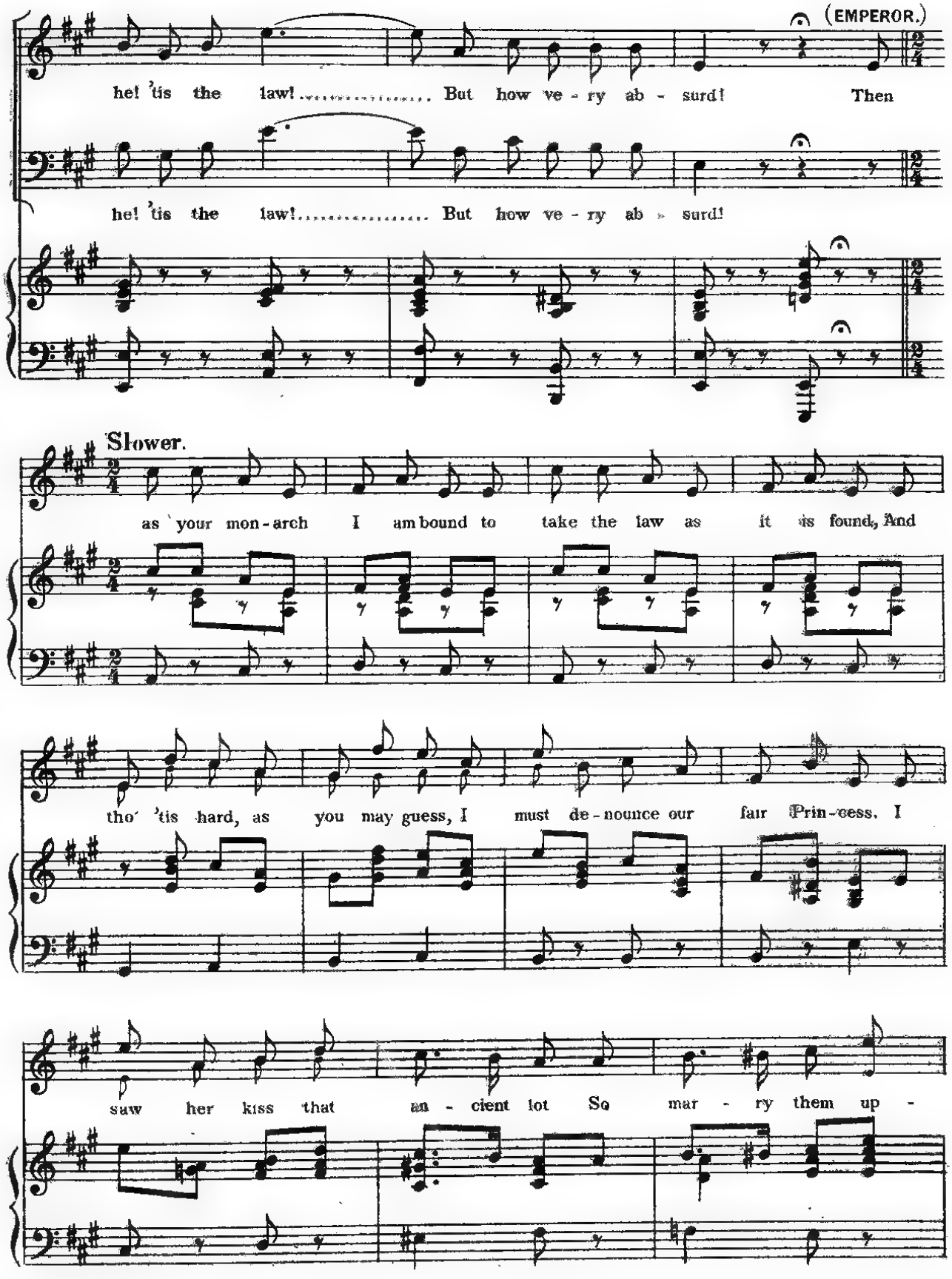

See - tle hap - py bride-groom comes Hi, yi! Hi, yi!
See - tle hap - py bride-groom comes Hi, yi! Hi, yi!
Dou - ble for - te on the drums! Fan-quei! Fan-quei!
Dou - ble for - te on the drums! Fan-quei! Fan-quei!
Hail him with a three times three Hap - py hap - py man is he
Hail him with a three times three Hap - py hap - py man is he

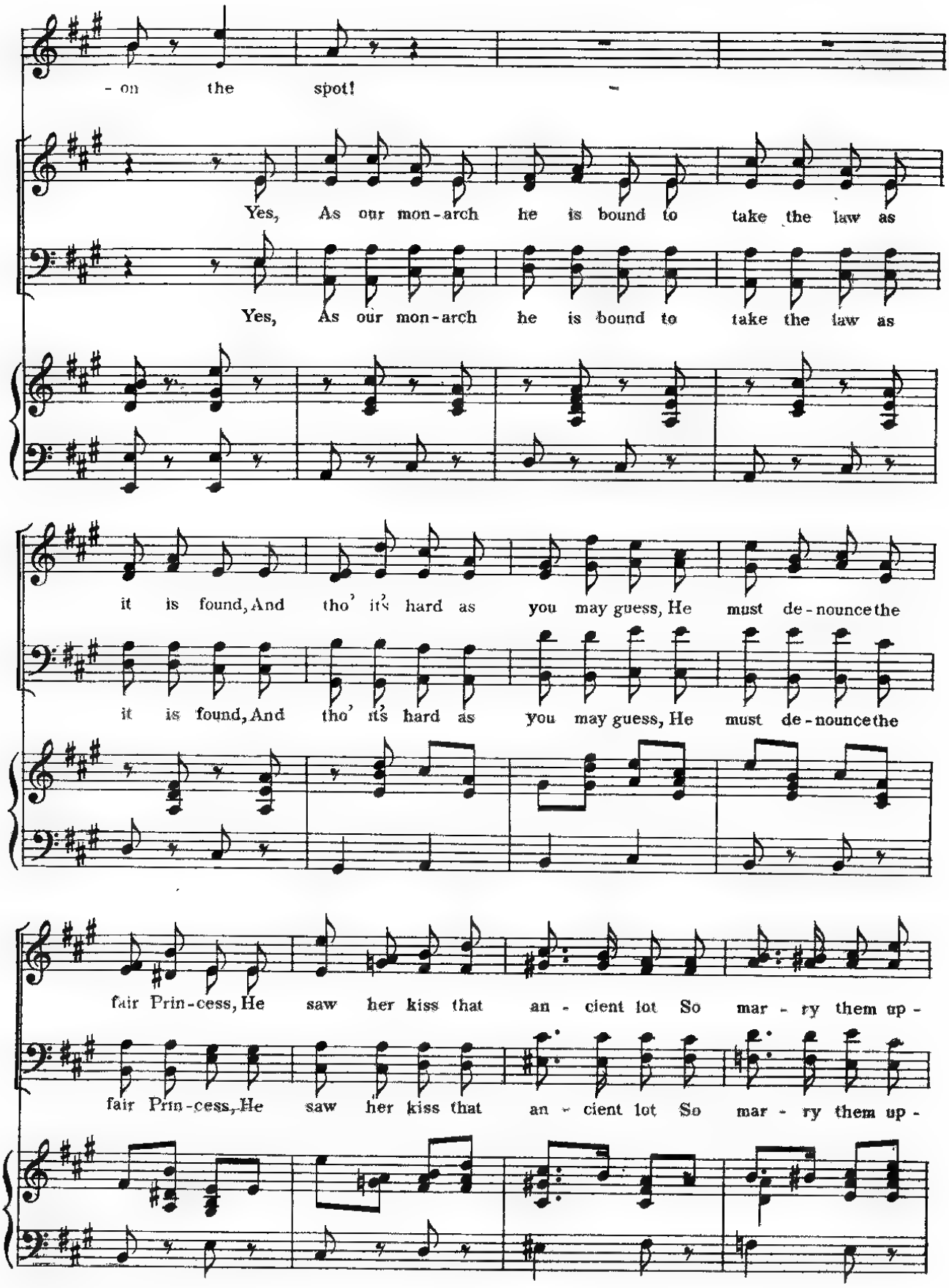

Hap - py hap - py man is he! Hi yi! Hi yi!
Hap - py hap - py man is he! Hi yi! Hi yi!
dim.
Allegretto.
(HI LUNG.)
Come for-ward, no - ble mas - ter of the
p
State The wed - ding ser - vice read, nor he - si -
- tate And tho' per haps the task may not a - muse You

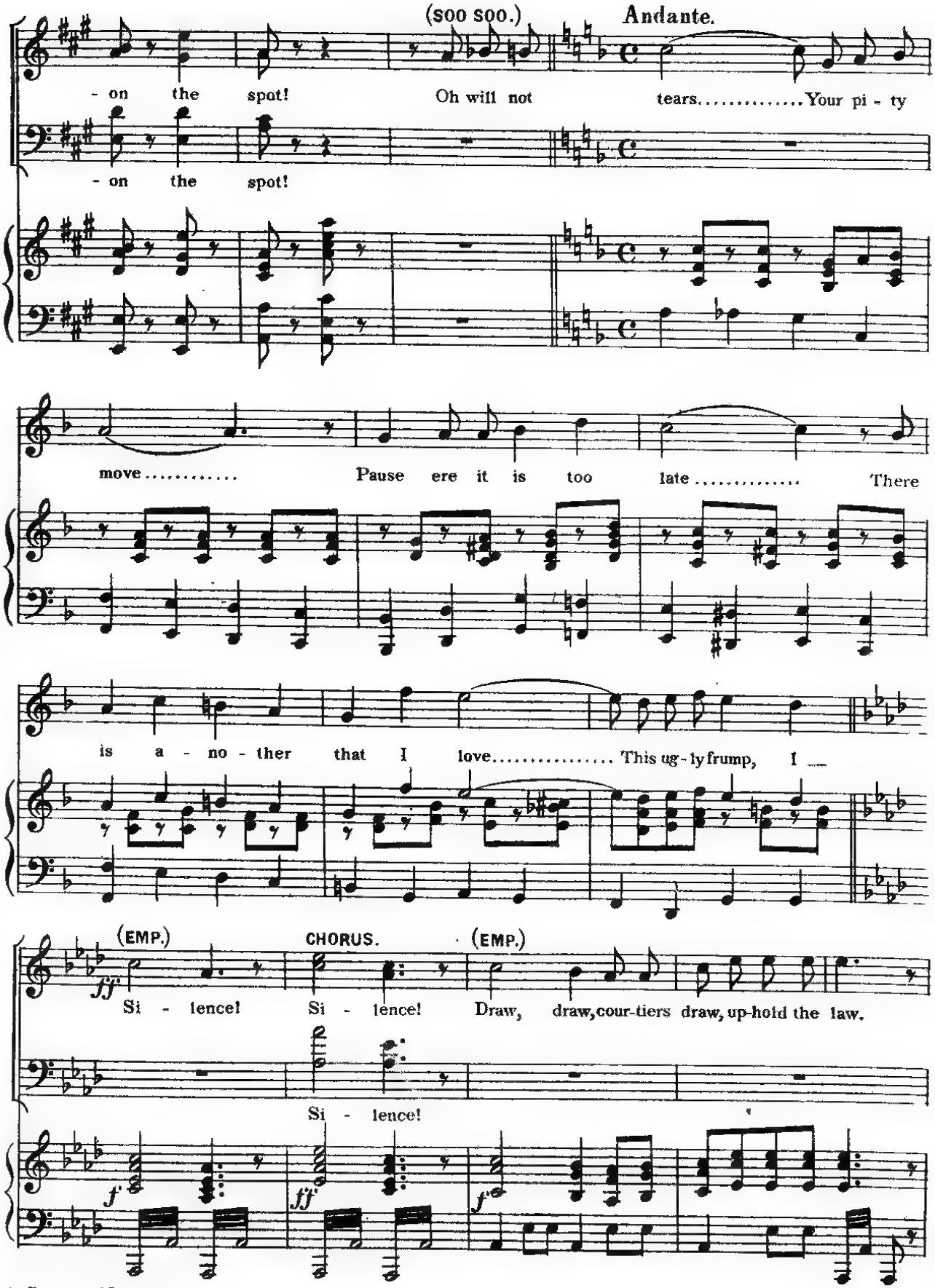

CHORUS.
made the law your - self, so can't re - fuse
You
You
made the law your - self so can't re - fuse Al - though per -
made the law your - self so can't re - fuse Al - though per -
- haps the task may not a - muse!
- haps the task may not a - muse!
Presto.
f
f

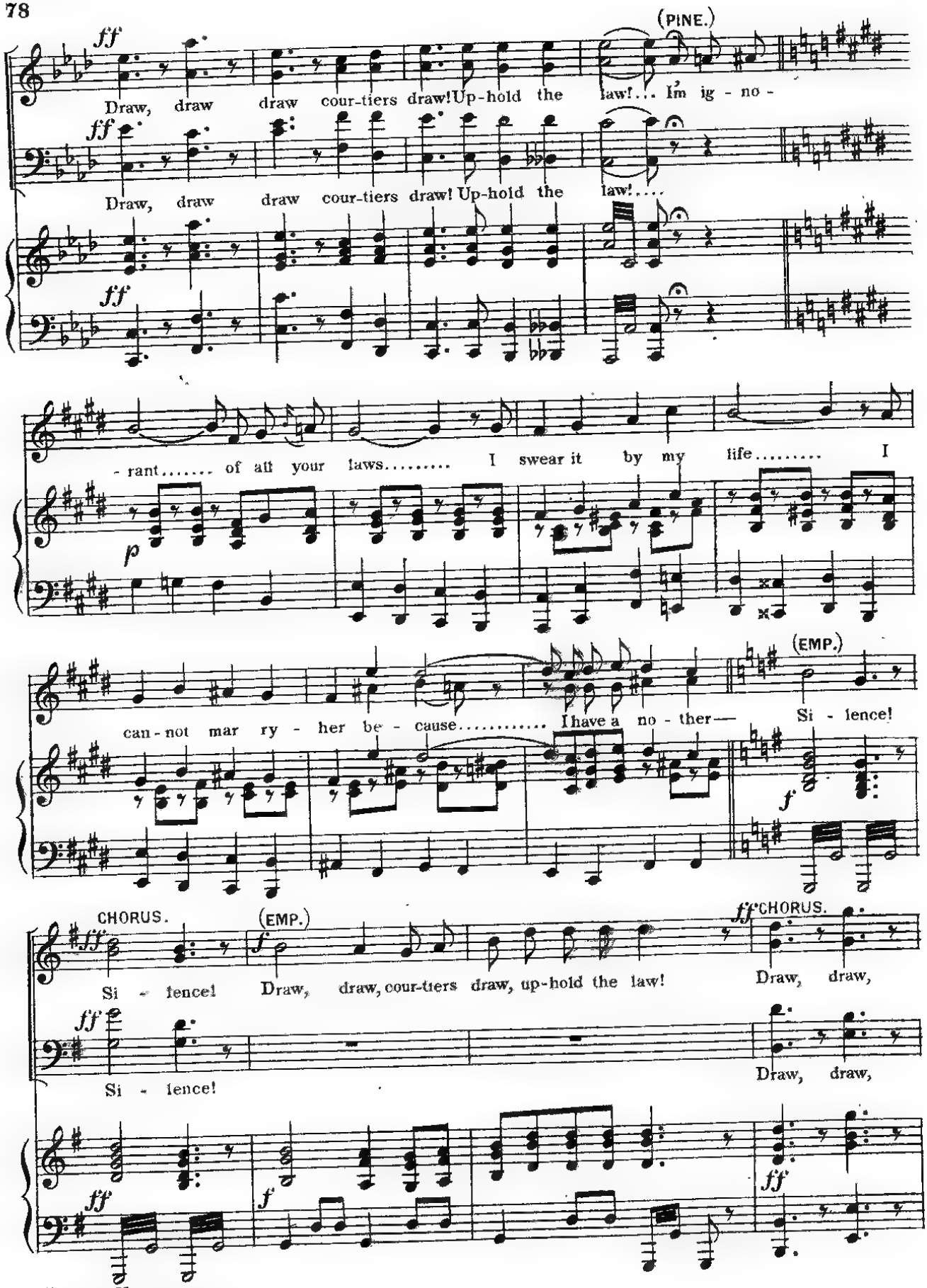

RECIT.
(EMPEROR.)
(CHORUS.)
ff
One mo - ment stay, I raise a point of law One
One
ff
ff
Maestoso.
Allegretto.
mo - ment stay, It is the Em - pe - ror! By the act of Hang Chow the
mo - ment stay, It is the Em - pe - ror!
p
HI LUNG.
(CHIPEE.)
CHORUS.
(EMP.)
Third, That's me! That's he! That's he! That's he! 'Tis de -
That's he!

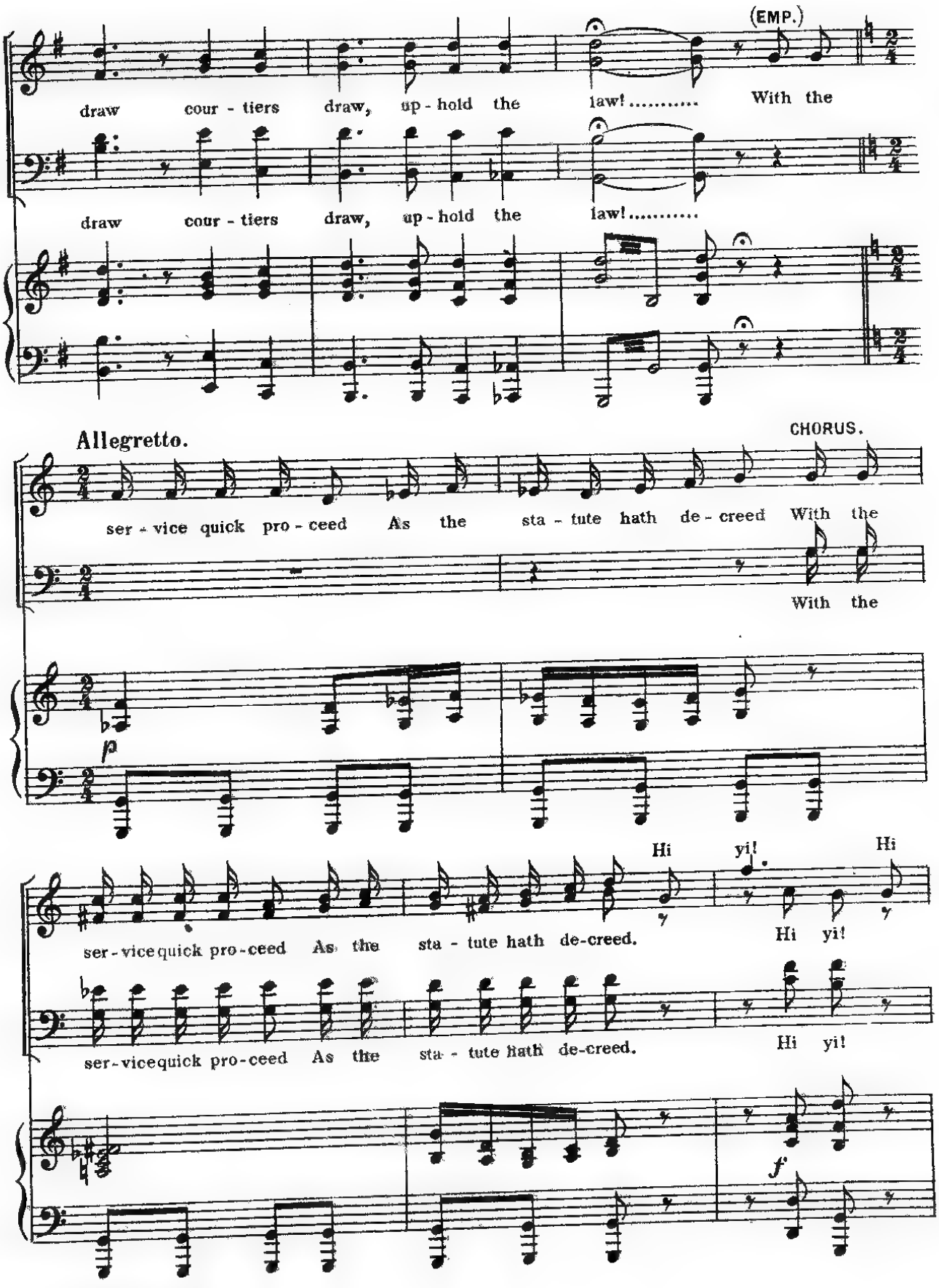

HI LUNG.
CHIPEE.
CHORUS.
- creed, tho' I think it's ab - surd, you see. You see! You see! You
You
(CHIPEE.)
see! If a Roy - al young miss gives a fel - low a kiss, She shall
see!
(HI LUNG & CHIPEE.)
CHORUS.
wed him the day it oc - cur - red, He he! He he! 'tis the law He
He

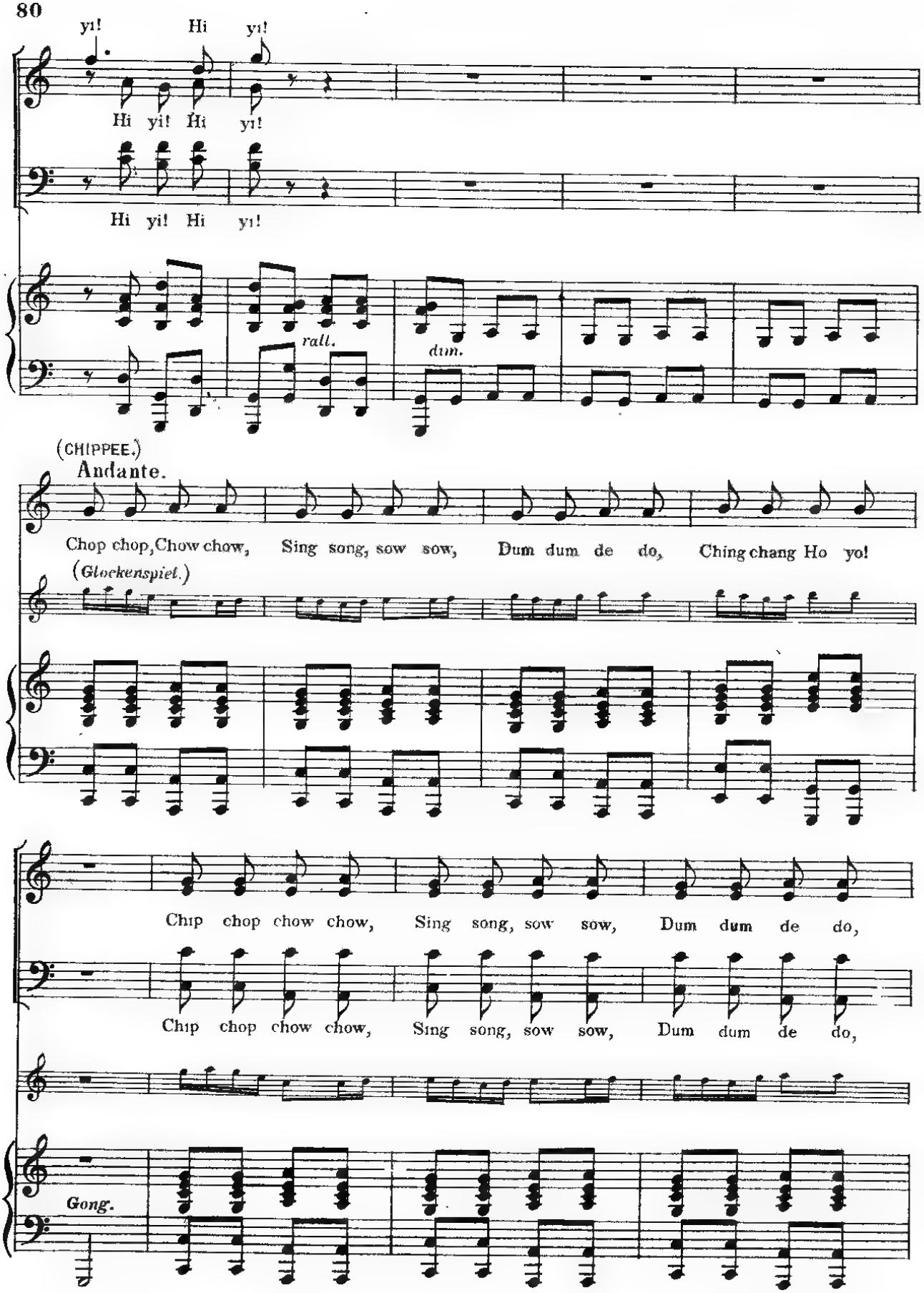

(EMPEROR.)
he! 'tis the law! ..... But how ve - ry ab - surd! Then
he! 'tis the law! ..... But how ve - ry ab - surd!
Slower.
as your mon - arch I am bound to take the law as it is found, And
tho' 'tis hard, as you may guess, I must de - nounce our fair Prin - cess. I
saw her kiss that an - cient lot So mar - ry them up -

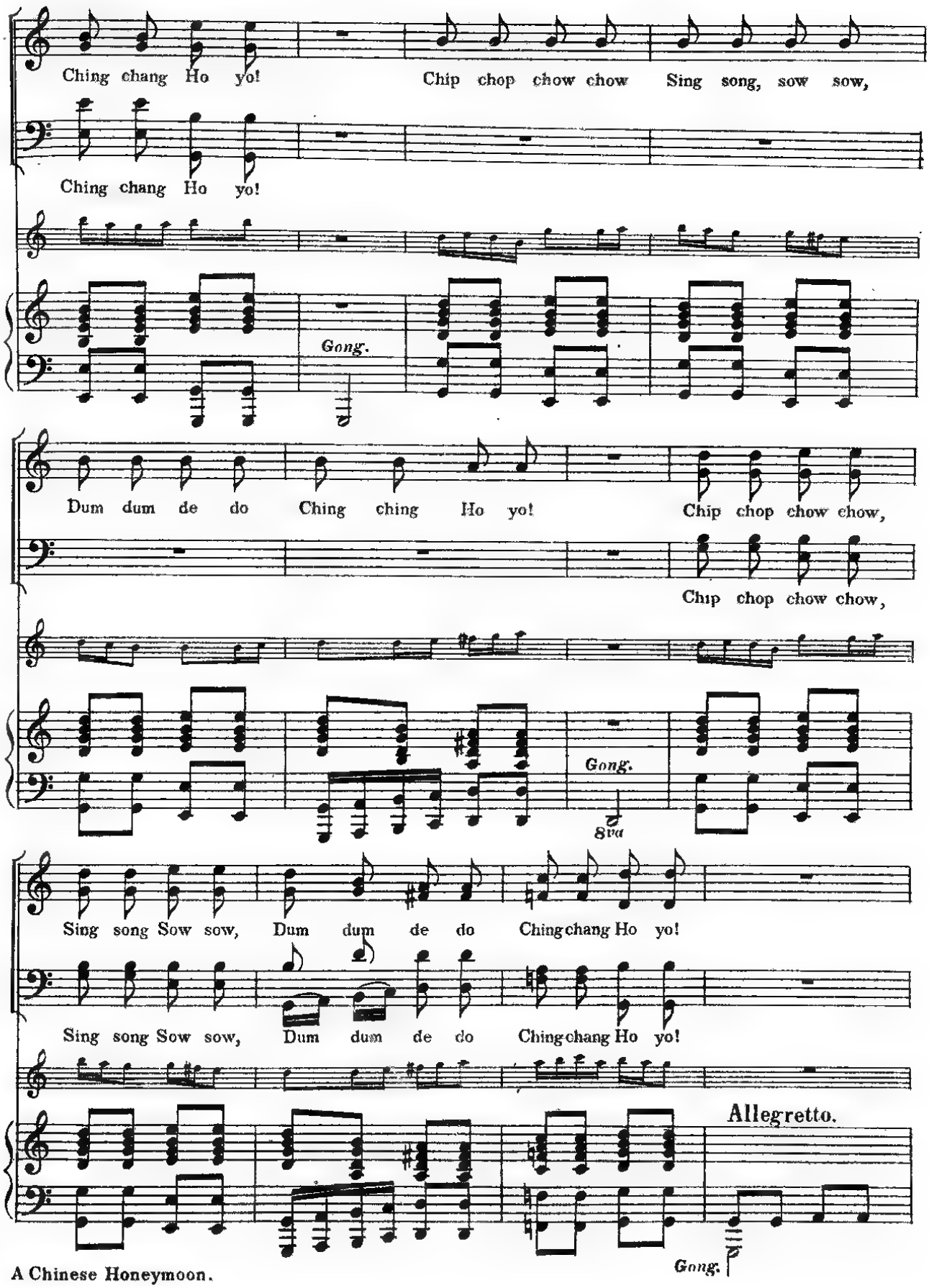

- on the spot!
Yes, As our mon-arch he is bound to take the law as
Yes, As our mon-arch he is bound to take the law as
it is found, And tho' it's hard as you may guess, He must de-nounce the
it is found, And tho' it's hard as you may guess, He must de-nounce the
fair Prin-cess, He saw her kiss that an - cient lot So mar - ry them up -
fair Prin-cess, He saw her kiss that an - cient lot So mar - ry them up -

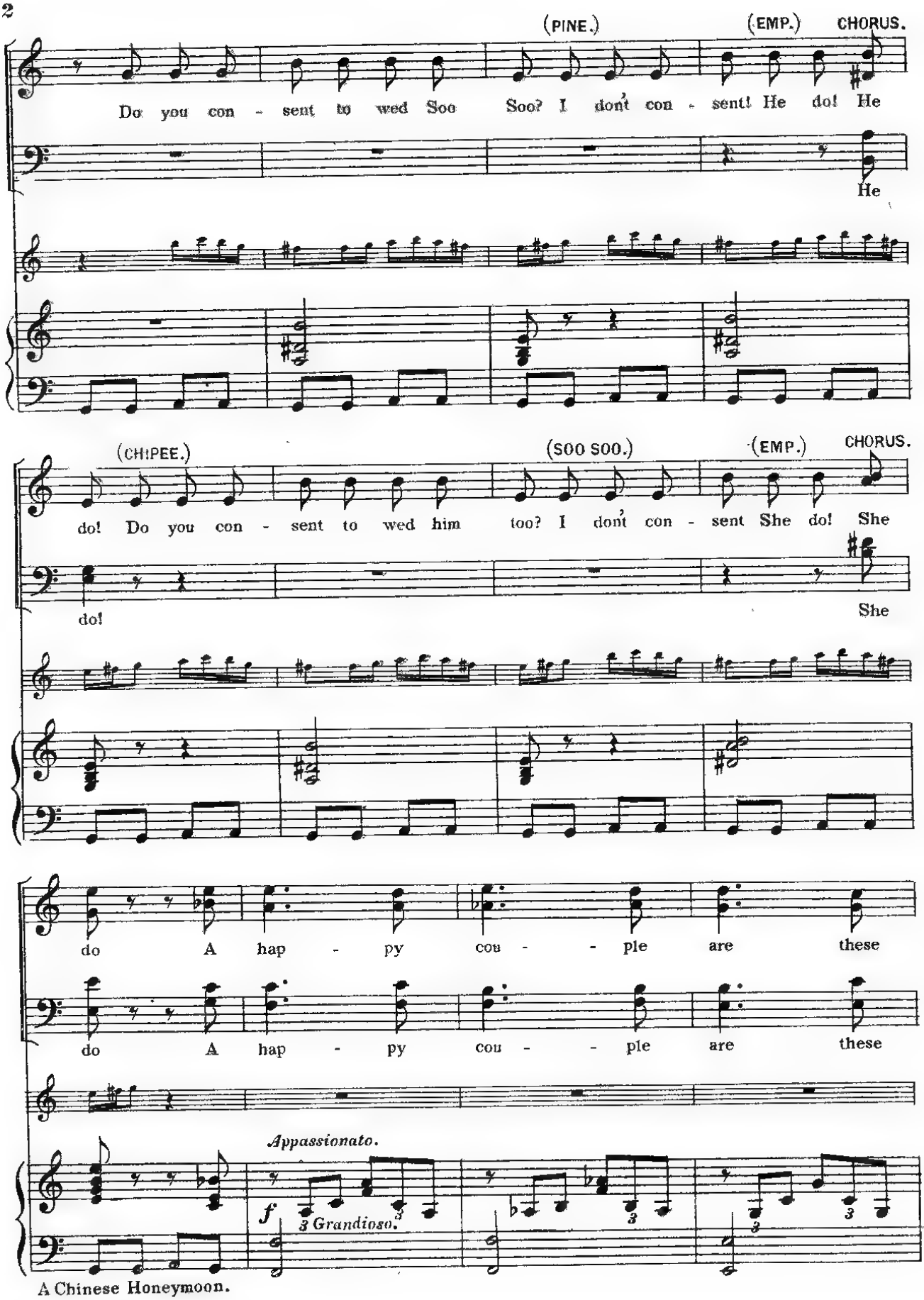

(soo soo.)
Andante.
- on the spot!
Oh will not tears.....Your pi - ty
- on the spot!
move.....
Pause ere it is too late.....
There
is a - no - ther that I love.....
This ug - ly frump, I
(EMP.)
CHORUS.
(EMP.)
fff
Si - lence!
Si - lence!
Draw, draw, cour-tiers draw, up-hold the law.
Si - lence!
f
fff
f

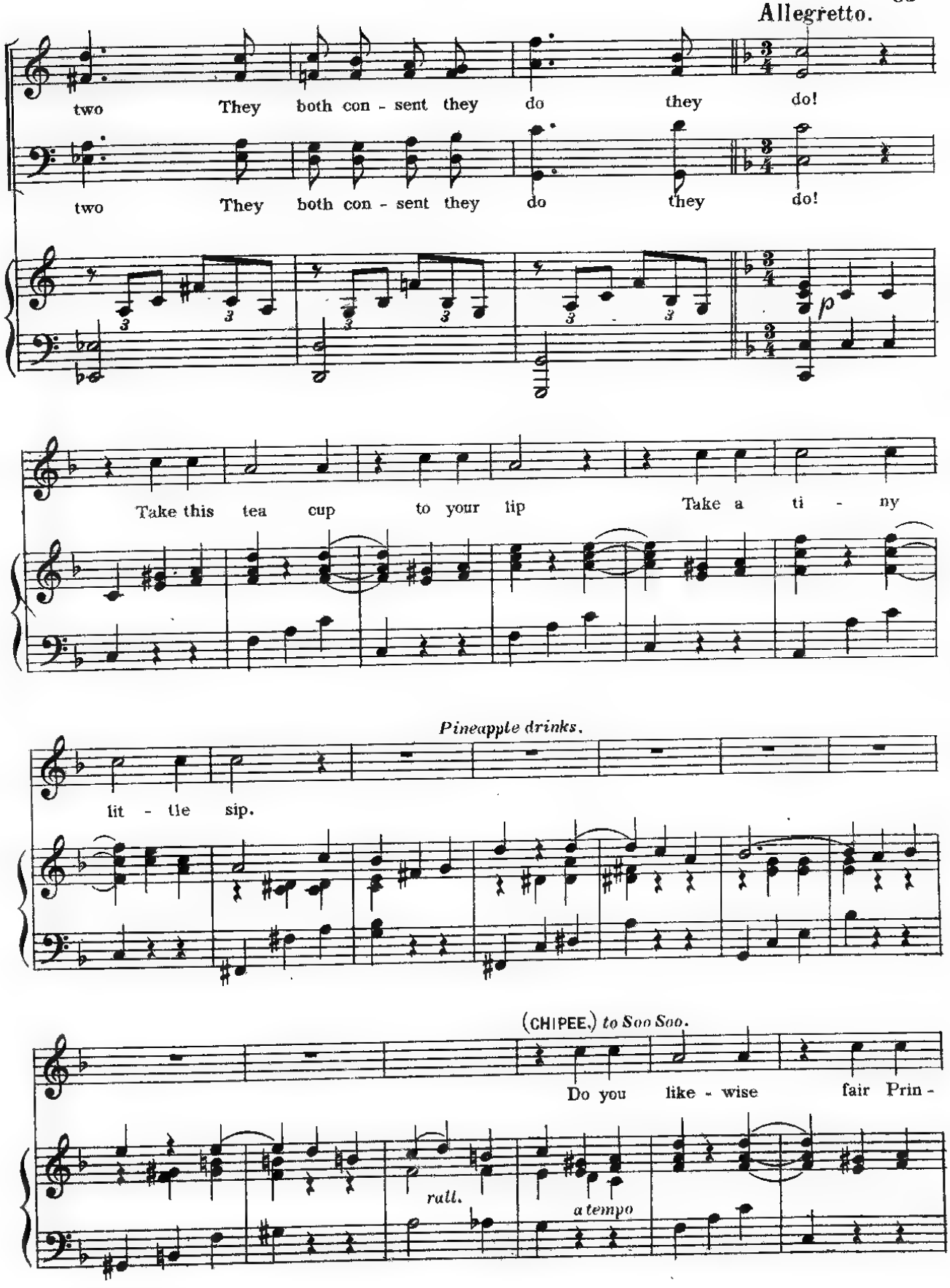

(PINE.)
ff
Draw, draw draw cour-tiers draw! Up-hold the law!... I'm ig - no -
Draw, draw draw cour-tiers draw! Up-hold the law!....
- rant..... of all your laws..... I swear it by my life..... I
p
can-not mar ry - her be - cause..... I have a no - ther— (EMP.) Si - lence!
f
CHORUS. (EMP.) ff CHORUS.
Si - lence! Draw, draw, cour-tiers draw, up-hold the law! Draw, draw,
Si - lence! Draw, draw,
ff
f
ff


(EMP.)
draw cour - tiers draw, up - hold the law! ..... With the
draw cour - tiers draw, up - hold the law! .....
Allegretto.
CHORUS.
ser - vice quick pro - ceed As the sta - tute hath de - creed With the
With the
p
Hi yi! Hi
ser - vice quick pro - ceed As the sta - tute hath de-creed.
Hi yi!
ser - vice quick pro - ceed As the sta - tute hath de-creed.
Hi yi!
f

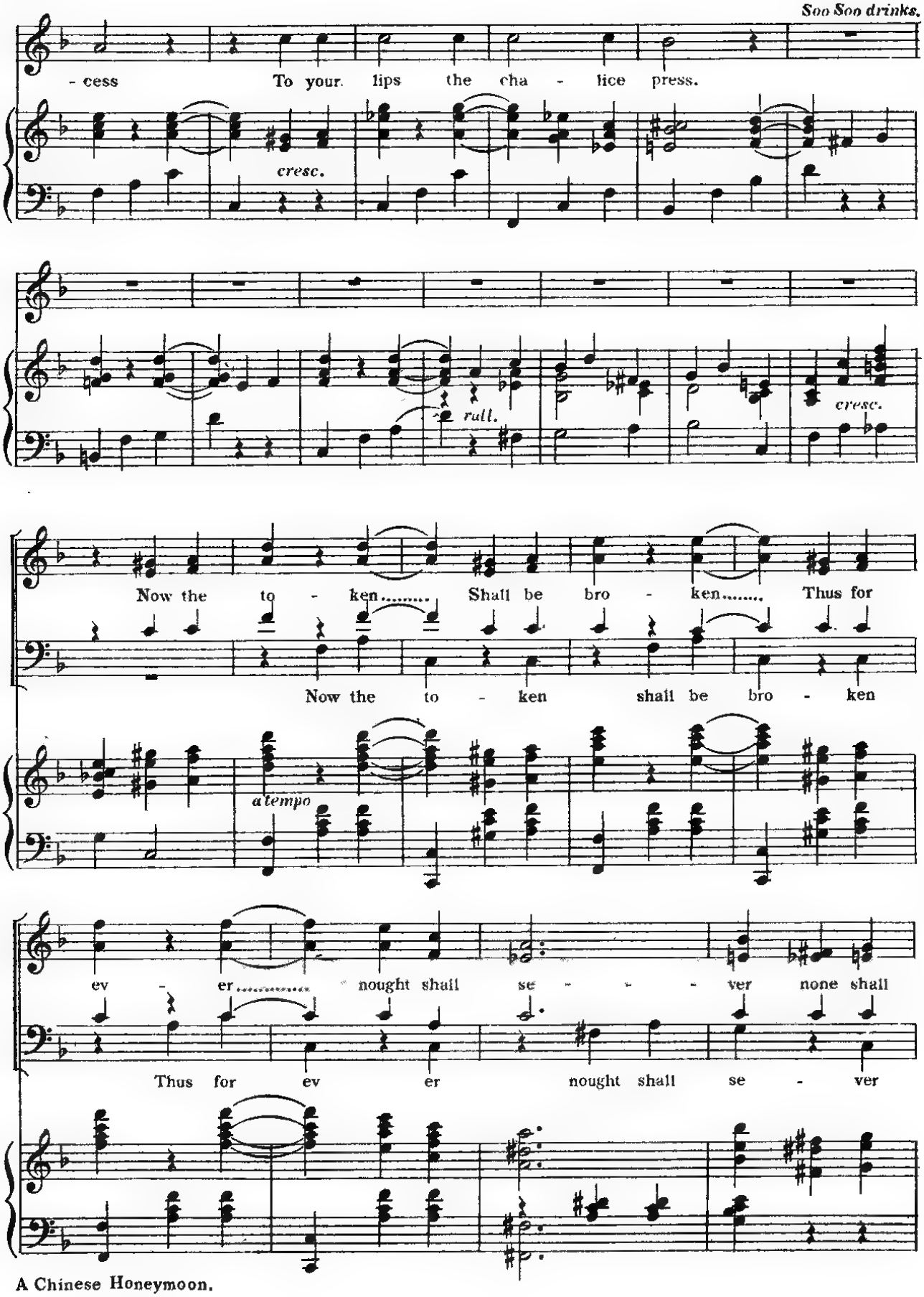

yi! Hi yi!
Hi yi! Hi yi!
Hi yi! Hi yi!
rall.
dim.
(CHIPPEE.)
Andante.
Chop chop, Chow chow, Sing song, sow sow, Dum dum de do, Ching chang Ho yo!
(Glockenspiel.)
Chip chop chow chow, Sing song, sow sow, Dum dum de do,
Chip chop chow chow, Sing song, sow sow, Dum dum de do,
Gong.

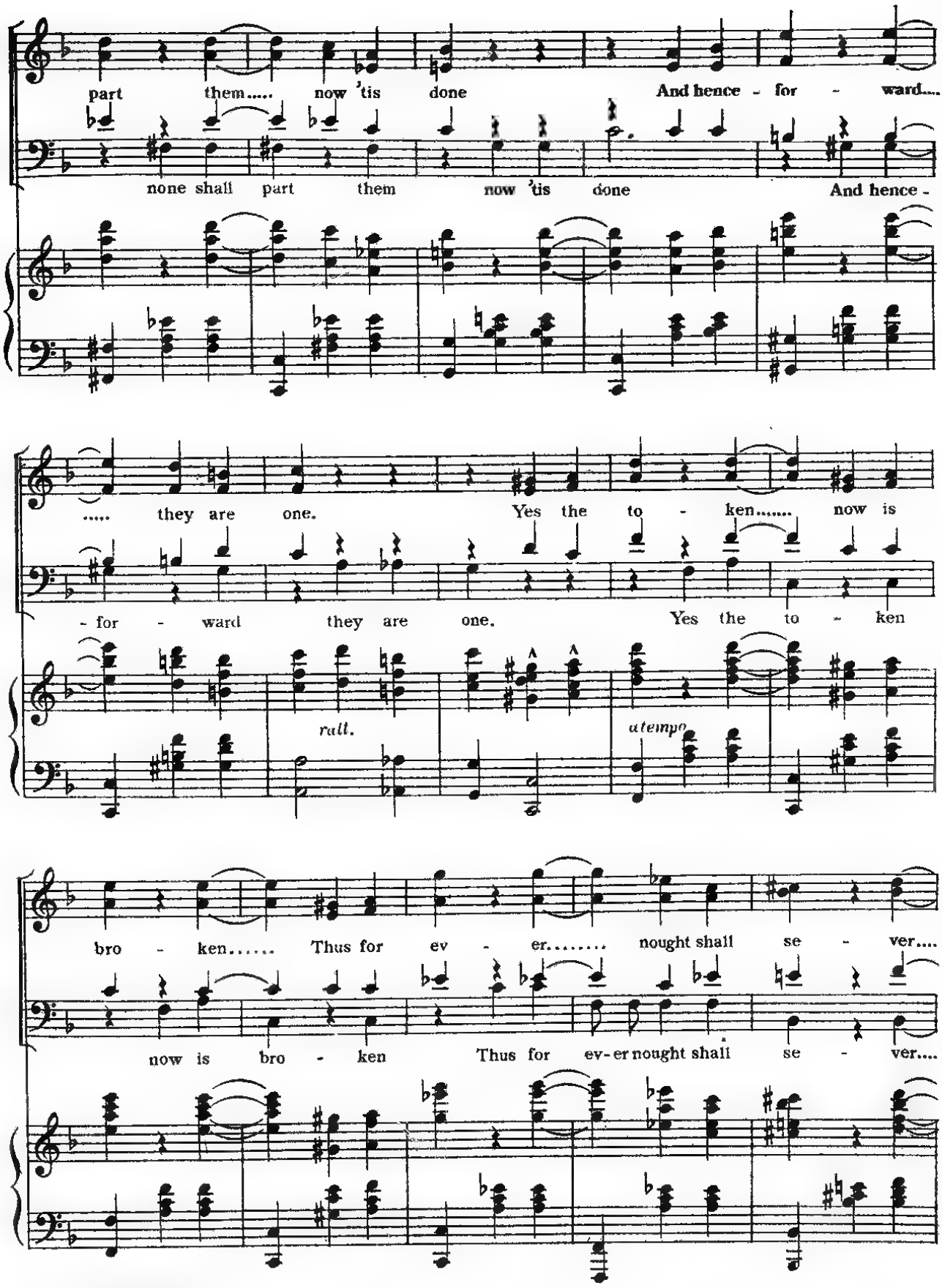

Ching chang Ho yo!
Chip chop chow chow
Sing song, sow sow,
Ching chang Ho yo!
Gong.
Dum dum de do
Ching ching Ho yo!
Chip chop chow chow,
Chip chop chow chow,
Gong.
8va
Sing song Sow sow,
Dum dum de do
Ching chang Ho yo!
Sing song Sow sow,
Dum dum de do
Ching chang Ho yo!
Allegretto.
Gong.

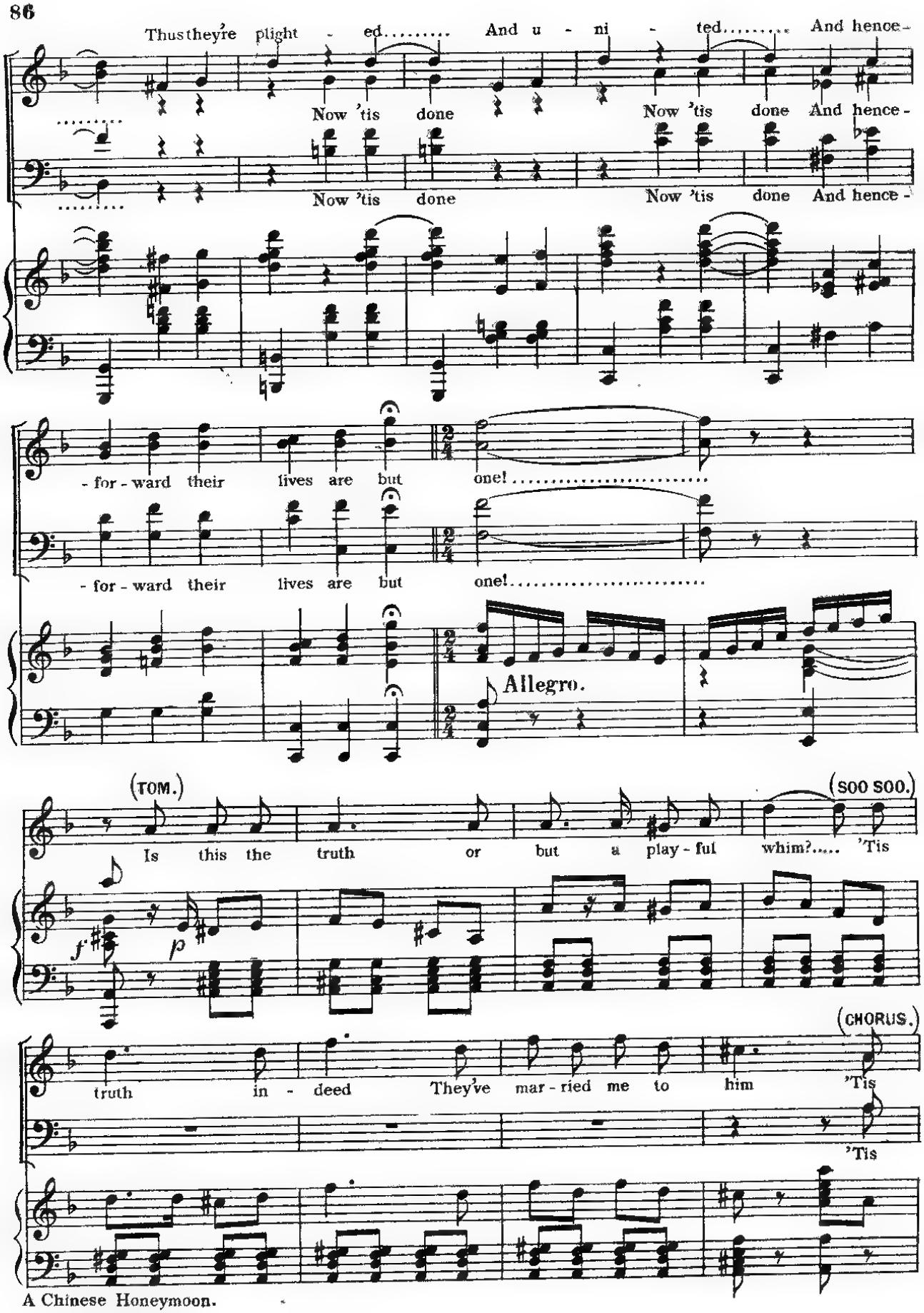

(PINE.)
(EMP.)
CHORUS.
Do you con - sent to wed Soo Soo? I don't con - sent! He do! He
He
(CHIPEE.)
(SOO SOO.)
(EMP.)
CHORUS.
do! Do you con - sent to wed him too? I don't con - sent She do! She
do!
She
do A hap - py cou - - ple are these
do A hap - py cou - - ple are these
Appassionato.
f
3 Grandioso.

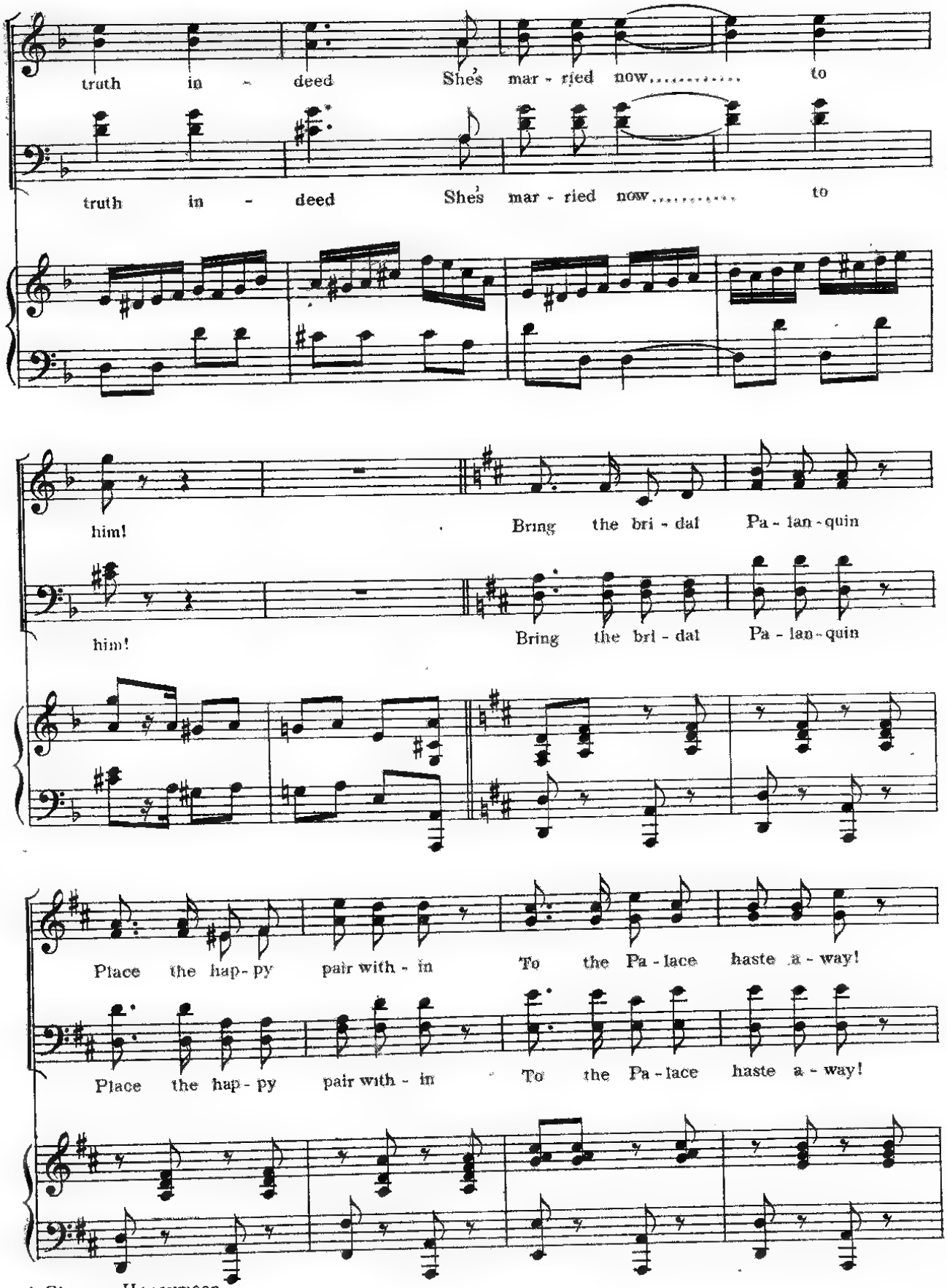

Allegretto.
two They both con - sent they do they do!
two They both con - sent they do they do!
p
Take this tea cup to your lip Take a ti - ny
Pineapple drinks.
lit - tle sip.
(CHIPEE.) to Soo Soo.
Do you like - wise fair Prin -
rall.
a tempo

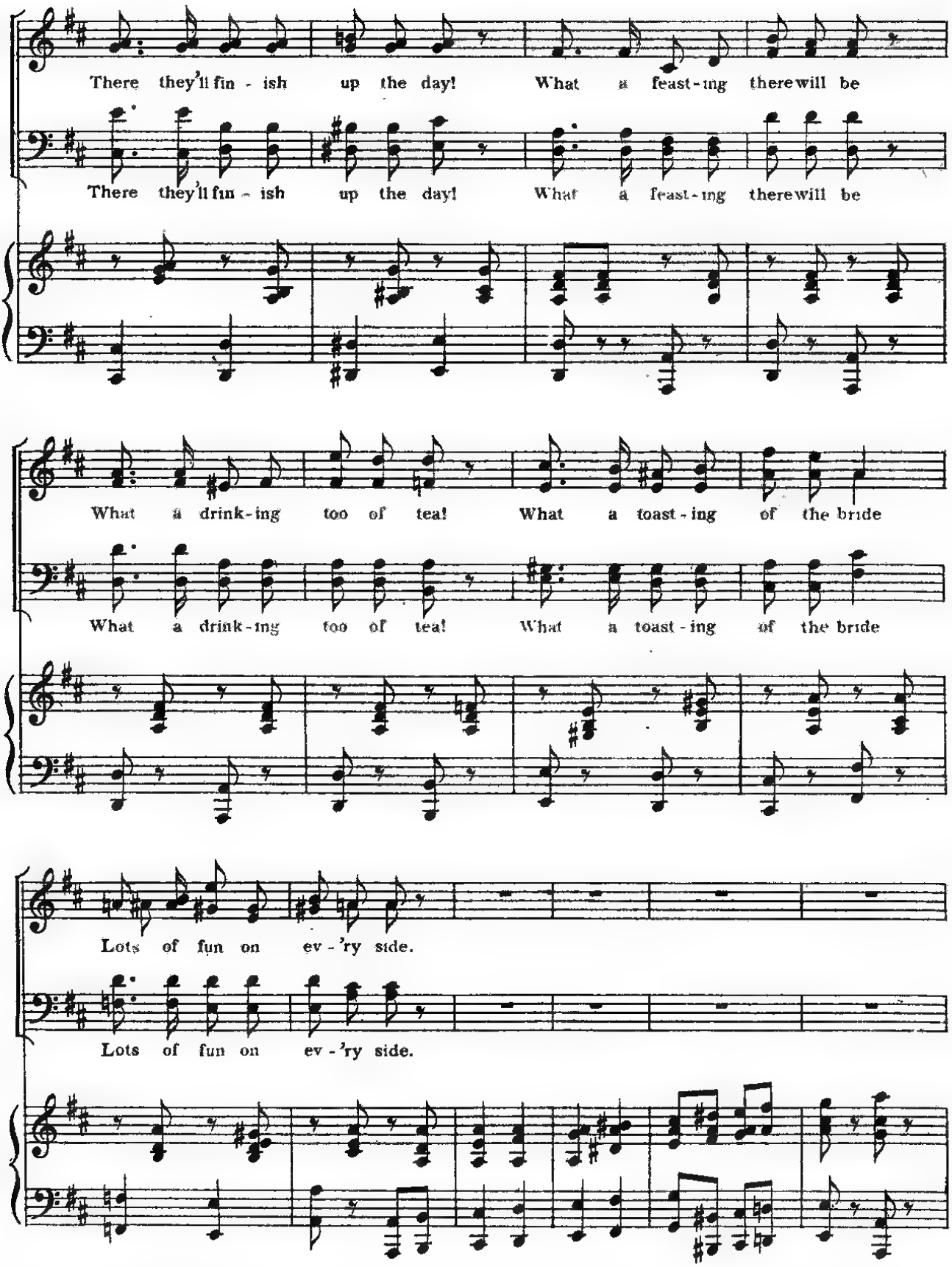
Soo Soo drinks.

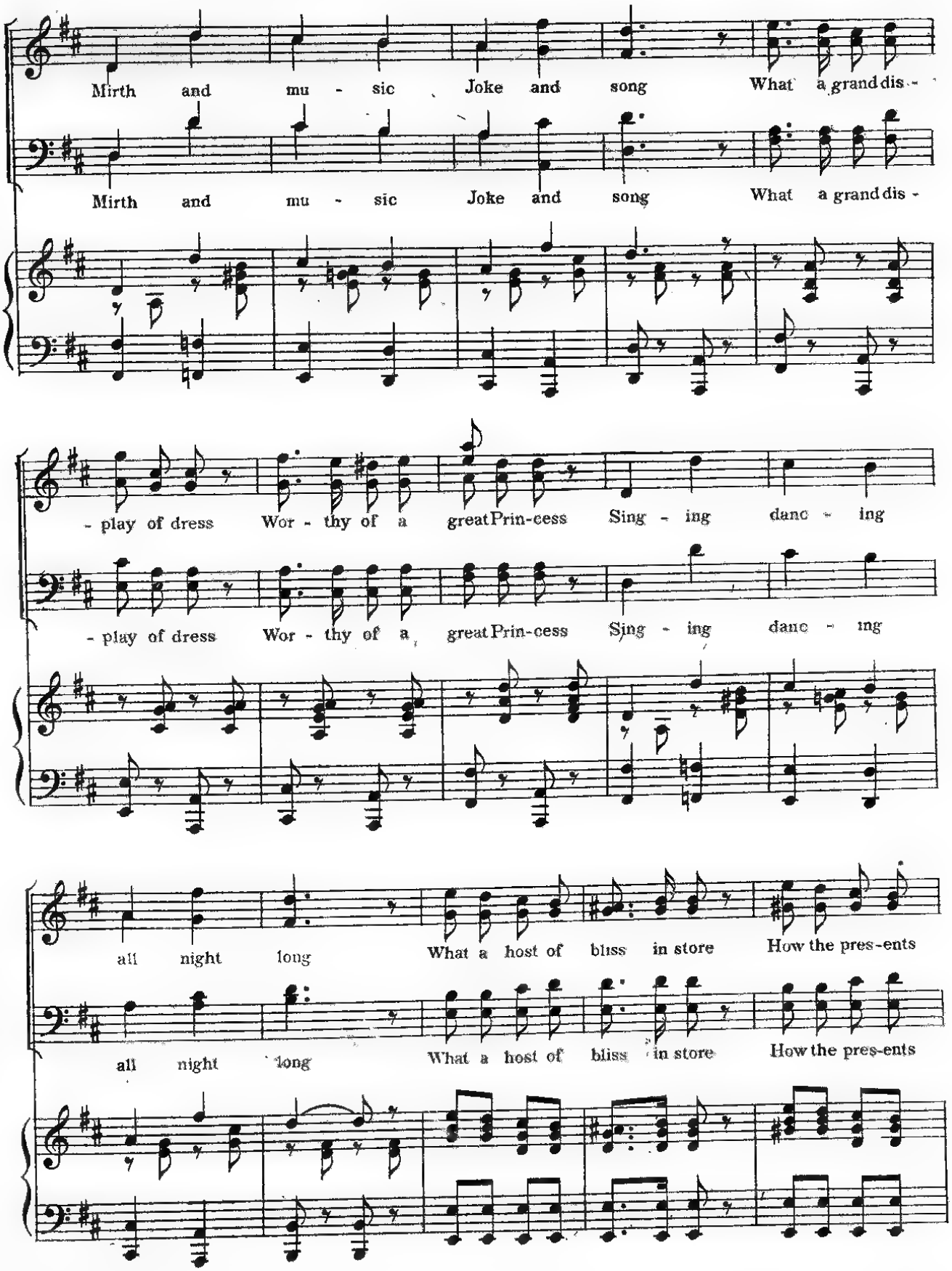


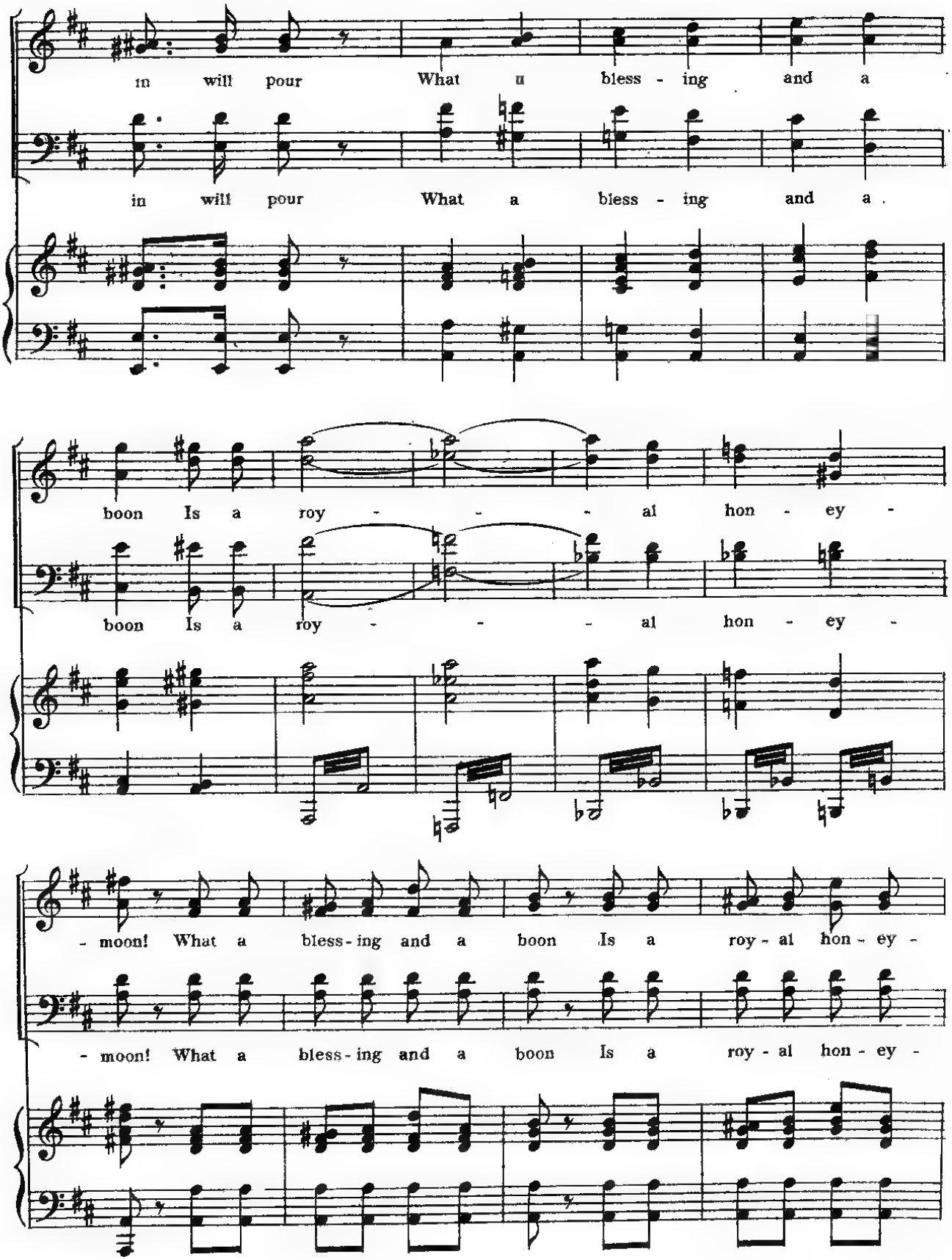

part them..... now 'tis done And hence - for - ward....
none shall part them now 'tis done And hence -
..... they are one. Yes the to - ken..... now is
- for - ward they are one. Yes the to - ken
rall.
a tempo
bro - ken..... Thus for ev - er..... nought shall se - ver....
now is bro - ken Thus for ev-er nought shall se - ver....


Thus they're plight - ed..... And u - ni - ted..... And hence -
Now 'tis done
Now 'tis done And hence -
Now 'tis done
Now 'tis done And hence -
- for - ward their lives are but one!.....
- for - ward their lives are but one!.....
Allegro.
(TOM.)
Is this the truth or but a play - ful whim?..... 'Tis
(SOO SOO.)
f
p
truth in - deed They've mar - ried me to him
(CHORUS.)
'Tis
'Tis

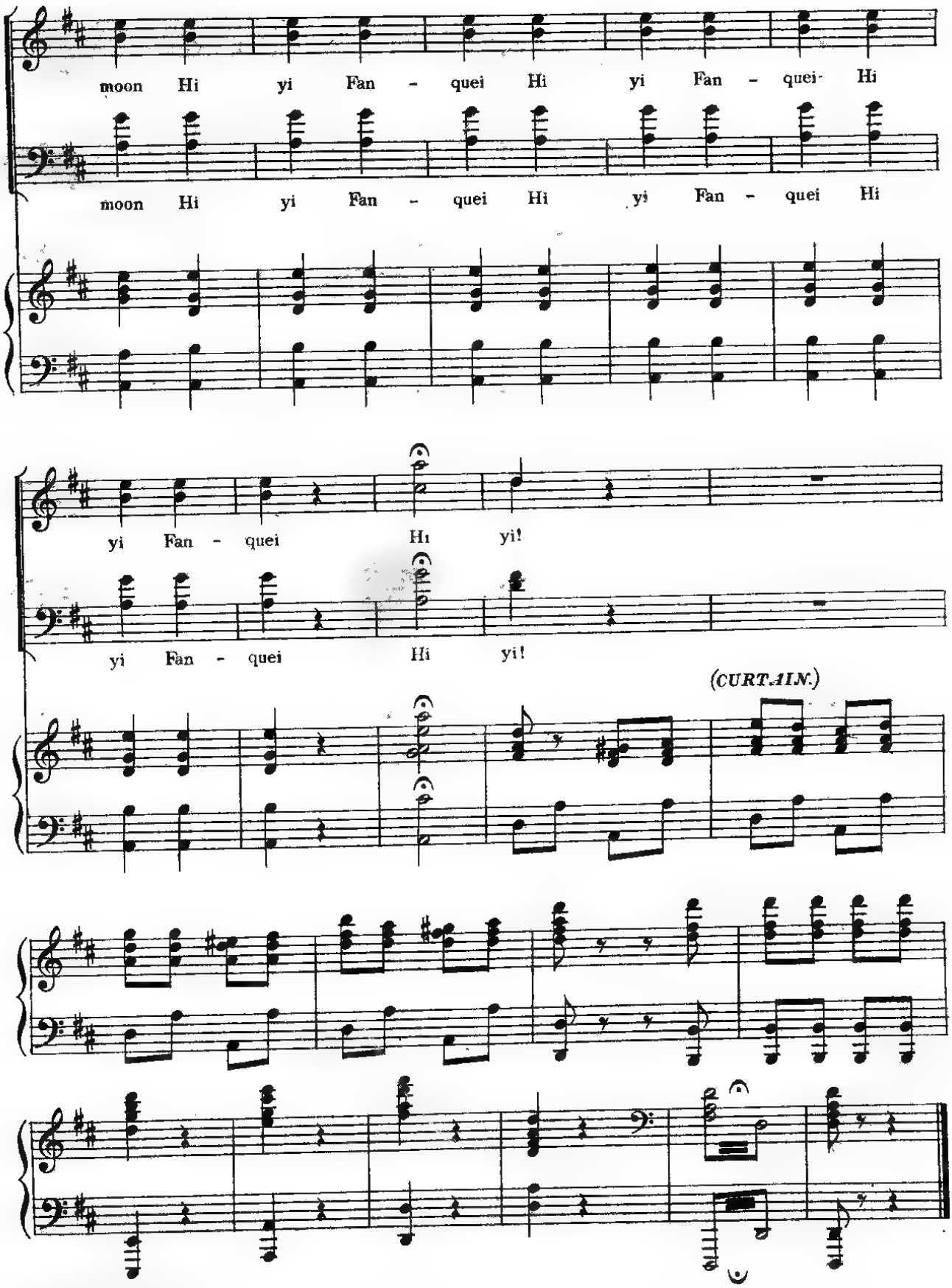

truth in - deed She's mar - ried now..... to
truth in - deed She's mar - ried now..... to
him! Bring the bri - dal Pa - lan - quin
him! Bring the bri - dal Pa - lan - quin
Place the hap - py pair with - in To the Pa - lace haste a - way!
Place the hap - py pair with - in To the Pa - lace haste a - way!


There they'll fin - ish up the day! What a feast-ing therewill be
There they'll fin - ish up the day! What a feast-ing therewill be
What a drink-ing too of tea! What a toast-ing of the bride
What a drink-ing too of tea! What a toast-ing of the bride
Lots of fun on ev-'ry side.
Lots of fun on ev-'ry side.


Mirth and mu - sic Joke and song What a grand dis -
Mirth and mu - sic Joke and song What a grand dis -
- play of dress Wor - thy of a great Prin-cess Sing - ing danc - ing
- play of dress Wor - thy of a great Prin-cess Sing - ing danc - ing
all night long What a host of bliss in store How the pres-ents
all night long What a host of bliss in store How the pres-ents



A Chinese Honeymoon.



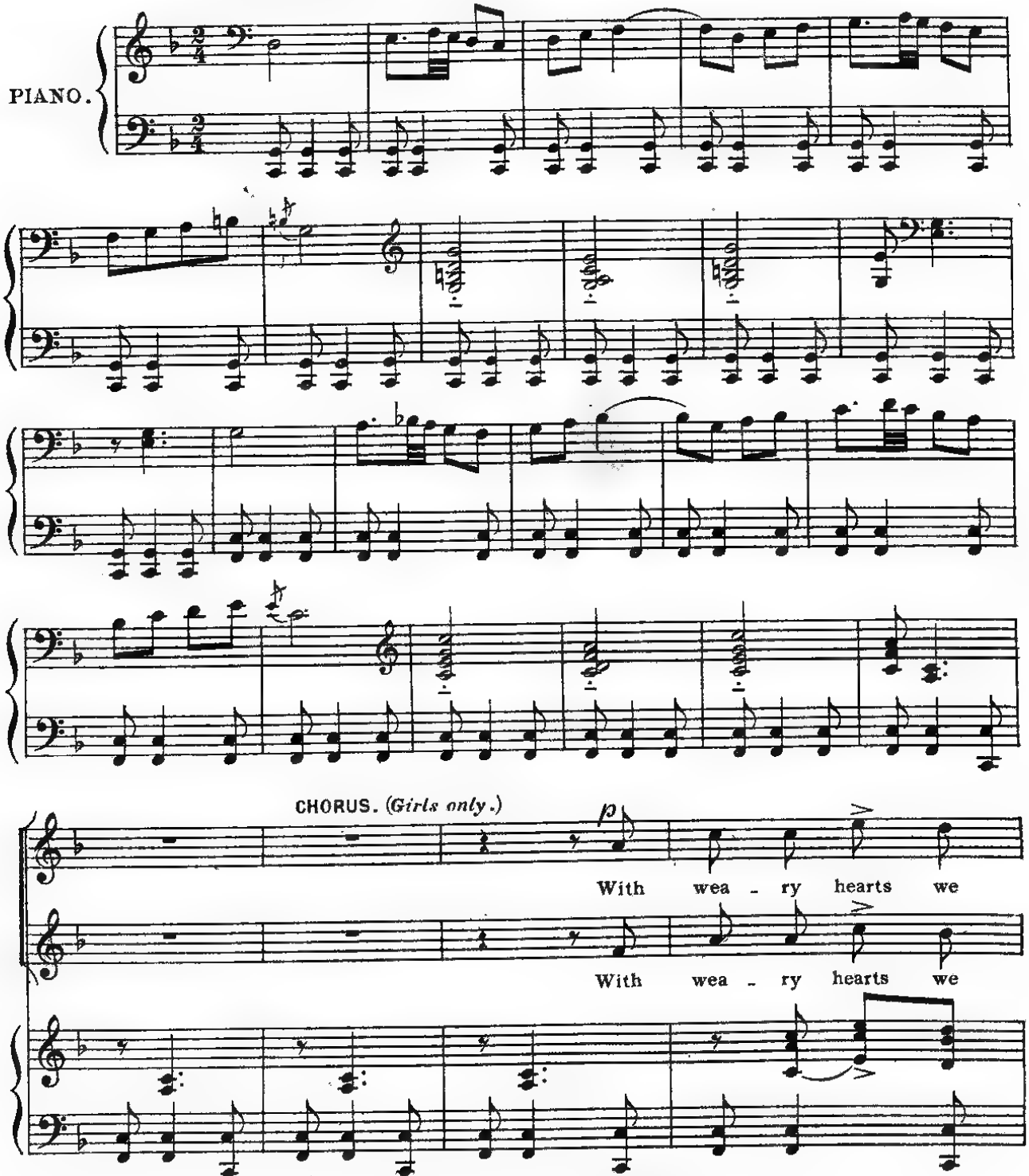
A Chinese Honeymoon.

ACT II.

No. 9. OPENING CHORUS— "WITH WEARY HEARTS."

Written by GEORGE DANCE. Composed by HOWARD TALBOT.

Allegretto quasi Andante.



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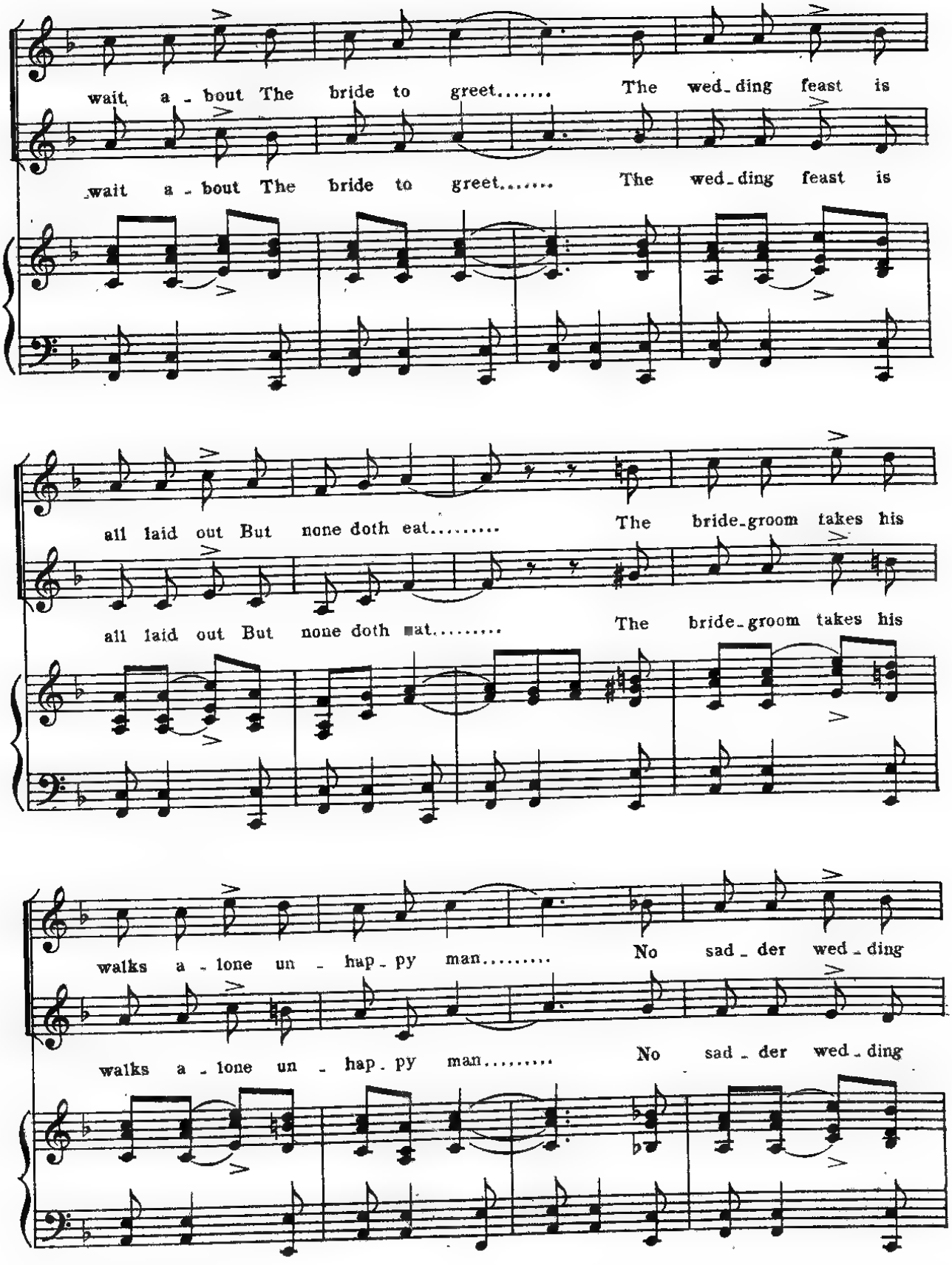
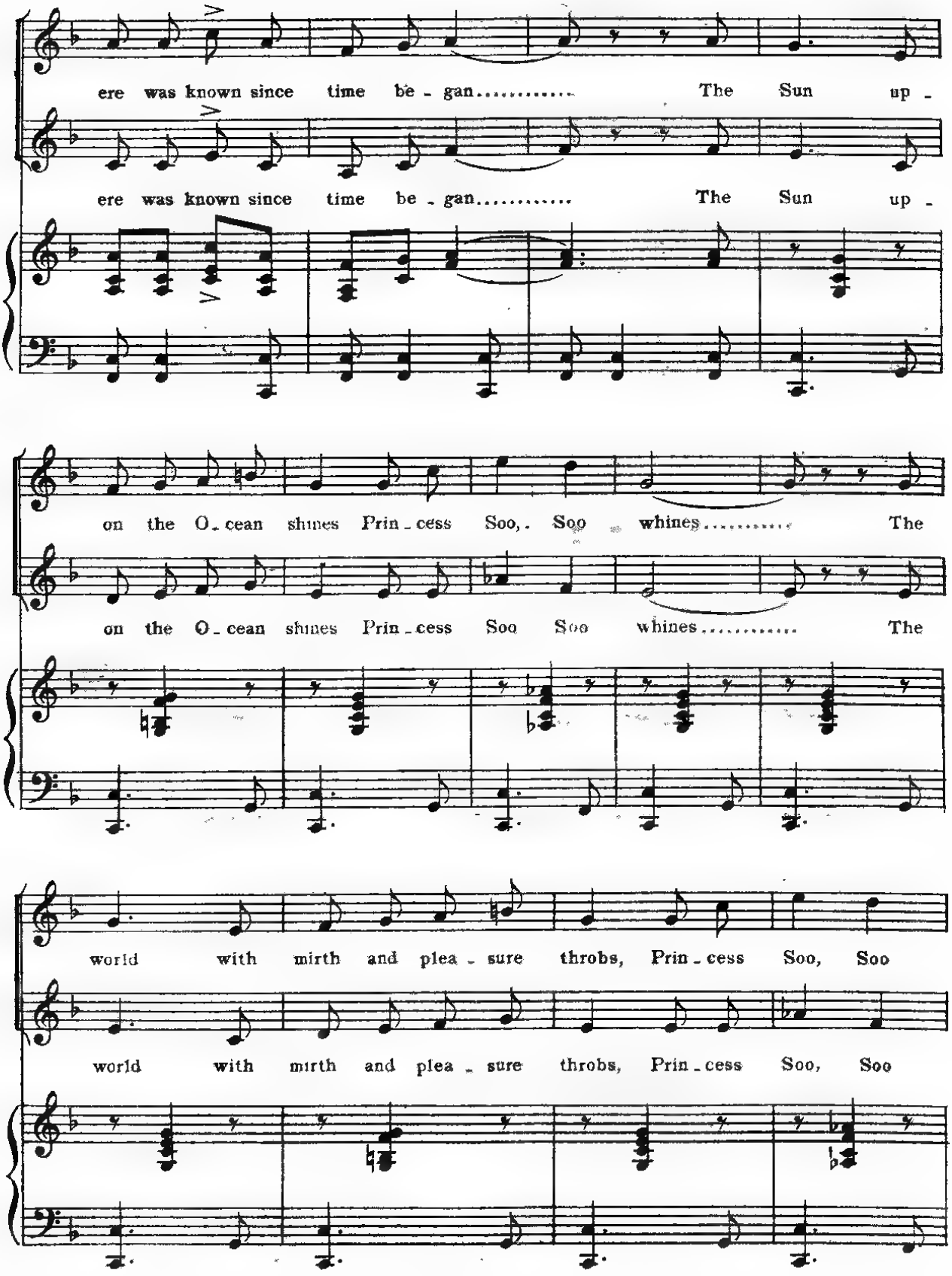
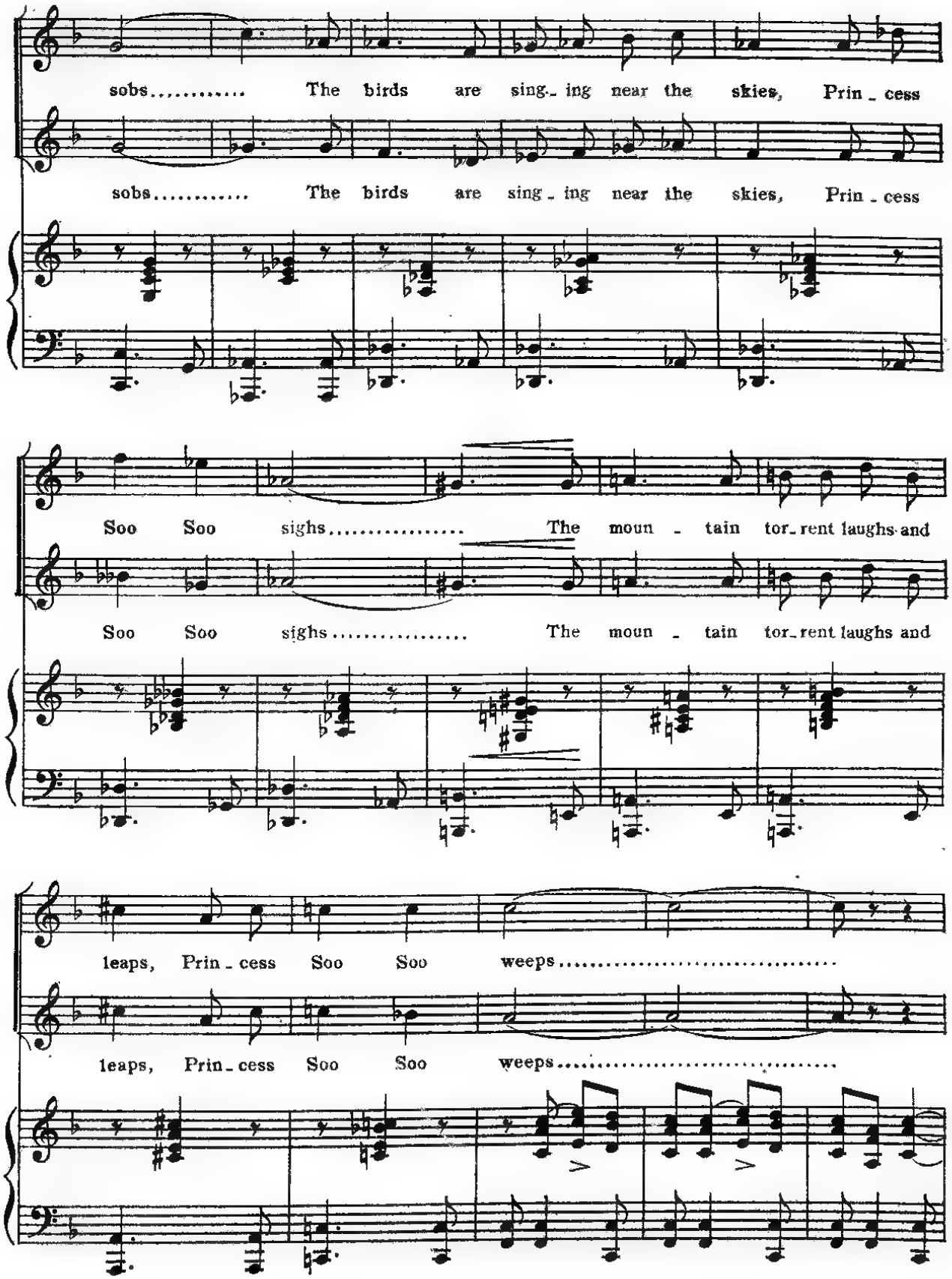
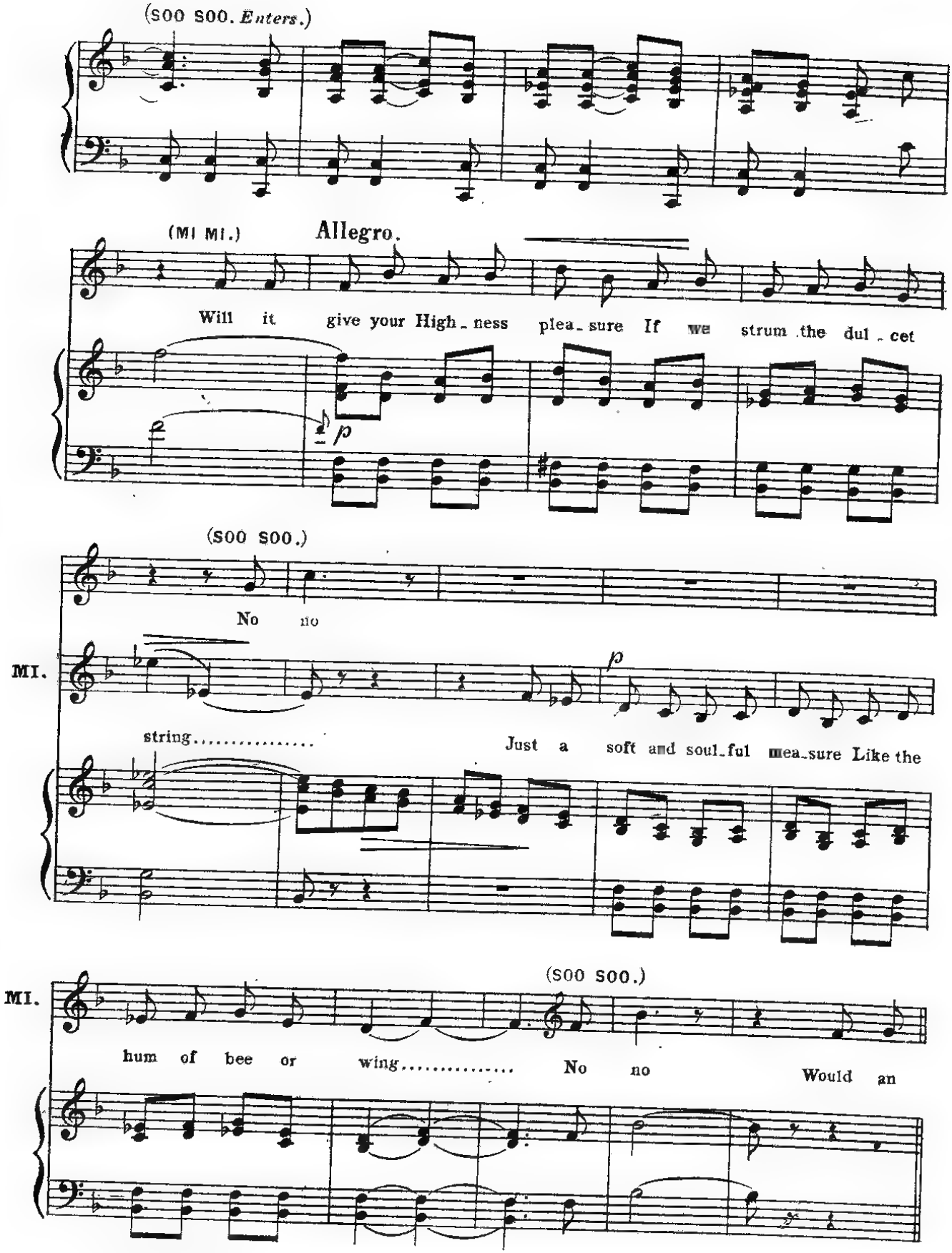
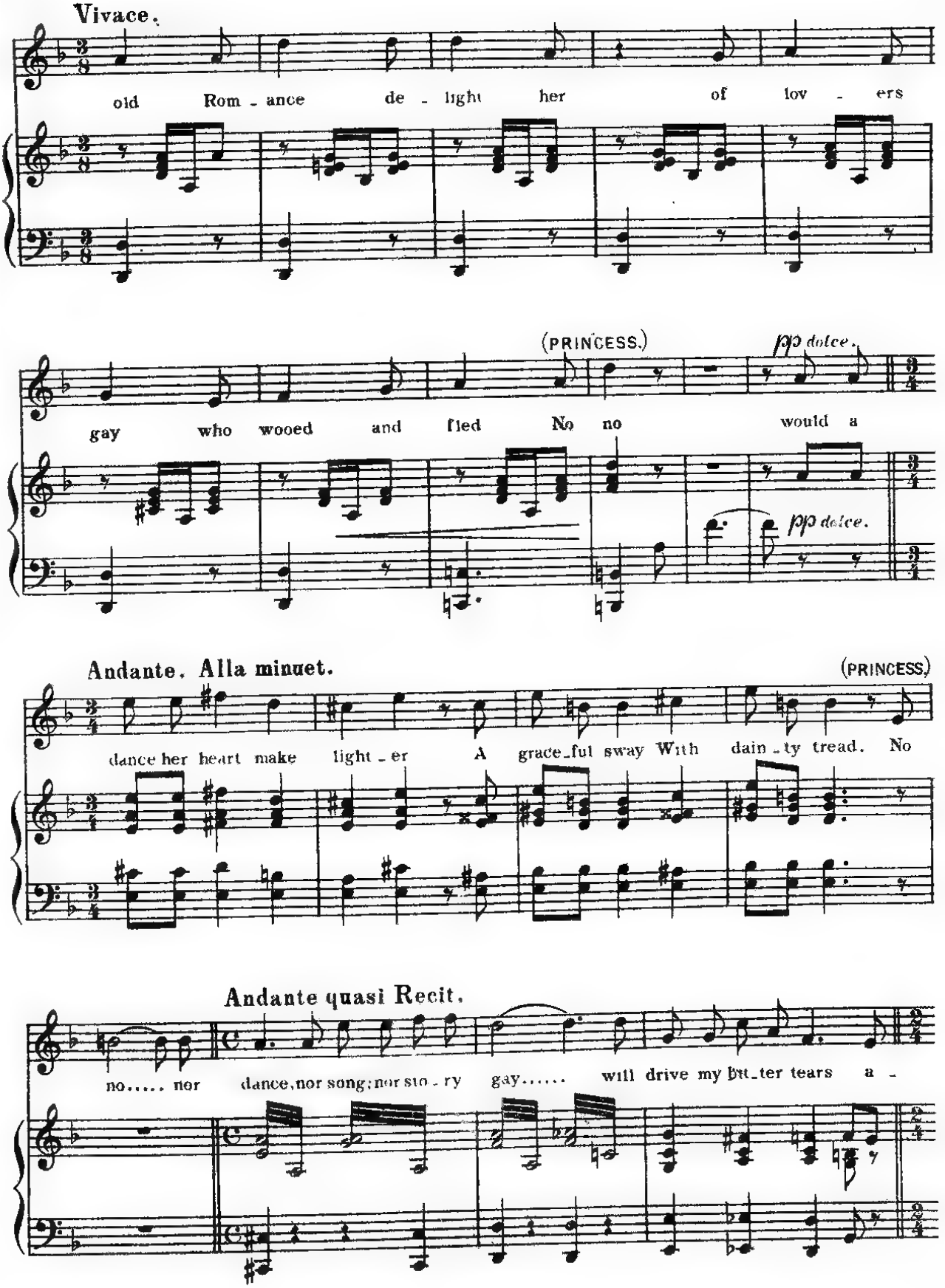
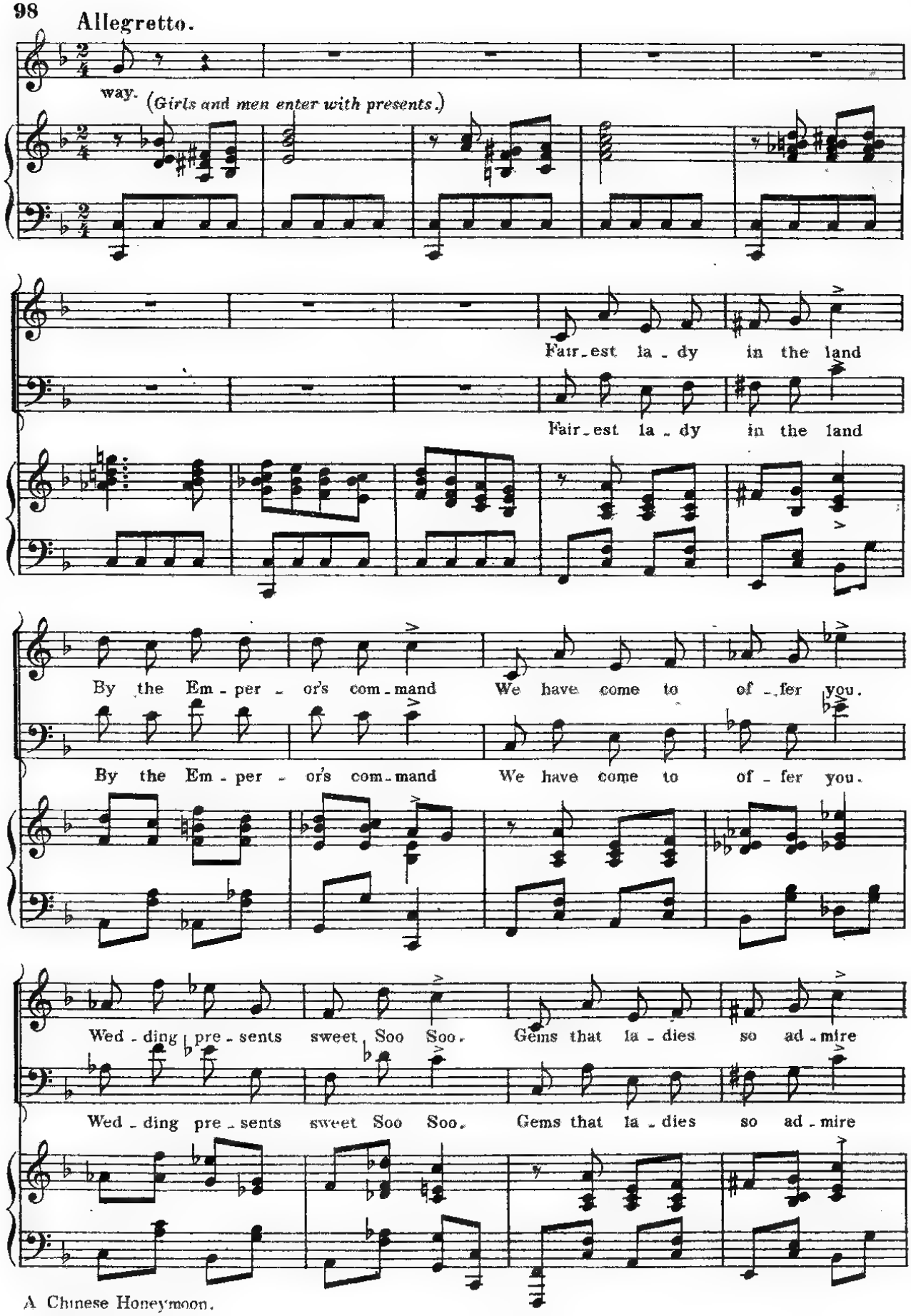

wait a - bout The bride to greet..... The wed - ding feast is
wait a - bout The bride to greet..... The wed - ding feast is
all laid out But none doth eat..... The bride - groom takes his
all laid out But none doth eat..... The bride - groom takes his
walks a - lone un - hap - py man..... No sad - der wed - ding
walks a - lone un - hap - py man..... No sad - der wed - ding

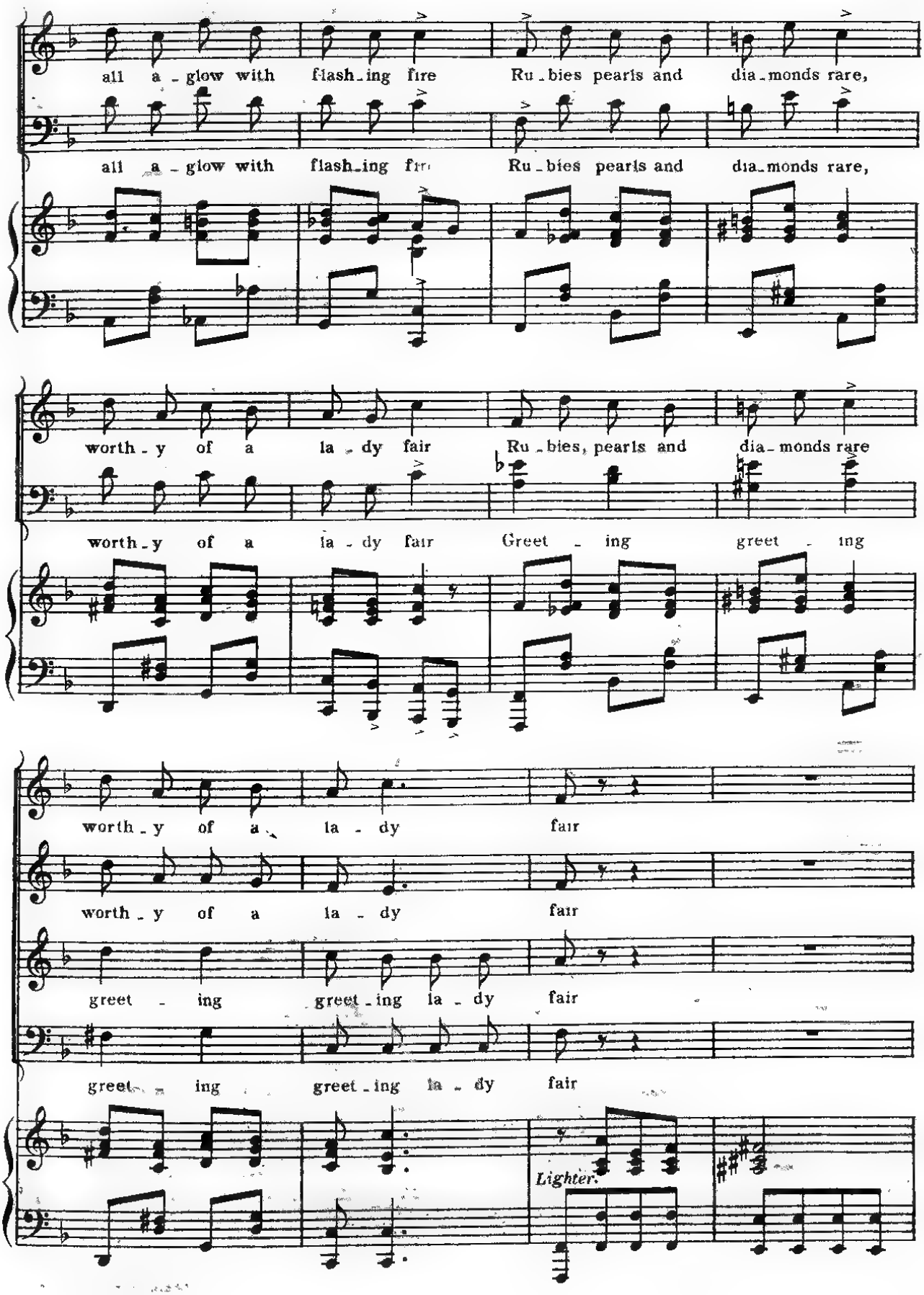

ere was known since time be - gan..... The Sun up -
ere was known since time be - gan..... The Sun up -
on the O - cean shines Prin - cess Soo, Soo whines..... The
on the O - cean shines Prin - cess Soo Soo whines..... The
world with mirth and plea - sure throbs, Prin - cess Soo, Soo
world with mirth and plea - sure throbs, Prin - cess Soo, Soo


sobs..... The birds are sing_ing near the skies, Prin_cess
sobs..... The birds are sing_ing near the skies, Prin_cess
Soo Soo sighs..... The moun_tain tor_rent laughs and
Soo Soo sighs..... The moun_tain tor_rent laughs and
leaps, Prin_cess Soo Soo weeps.....
leaps, Prin_cess Soo Soo weeps.....


(SOO SOO. *Enters.*)
(MI MI.)
Allegro.
Will it give your High_ness plea_sure If we strum the dul_cet
p
(SOO SOO.)
No no
MI.
p
string.....
Just a soft and soul_ful mea_sure Like the
MI.
(SOO SOO.)
hum of bee or wing.....
No no
Would an


Vivace.
old Rom - ance de - light her of lov - ers
(PRINCESS.)
pp dolce.
gay who wooed and fled No no would a
pp dolce.
Andante. Alla minuet.
(PRINCESS.)
dance her heart make light - er A grace - ful sway With dain - ty tread. No
Andante quasi Recit.
no..... nor dance, nor song; nor sto - ry gay..... will drive my bit - ter tears a -


Allegretto.
way. (Girls and men enter with presents.)
Fair-est la-dy in the land
Fair-est la-dy in the land
By the Em-per-or's com-mand We have come to of-fer you.
By the Em-per-or's com-mand We have come to of-fer you.
Wed-ding pre-sents sweet Soo Soo. Gems that la-dies so ad-mire
Wed-ding pre-sents sweet Soo Soo. Gems that la-dies so ad-mire


all a - glow with flash - ing fire Ru - bies pearls and dia - monds rare,
all a - glow with flash - ing fire Ru - bies pearls and dia - monds rare,
worth - y of a la - dy fair Ru - bies, pearls and dia - monds rare
worth - y of a la - dy fair Greet - ing greet - ing
worth - y of a la - dy fair
worth - y of a la - dy fair
greet - ing greet - ing la - dy fair
greet - ing greet - ing la - dy fair
Lighter.

(SOLO.)

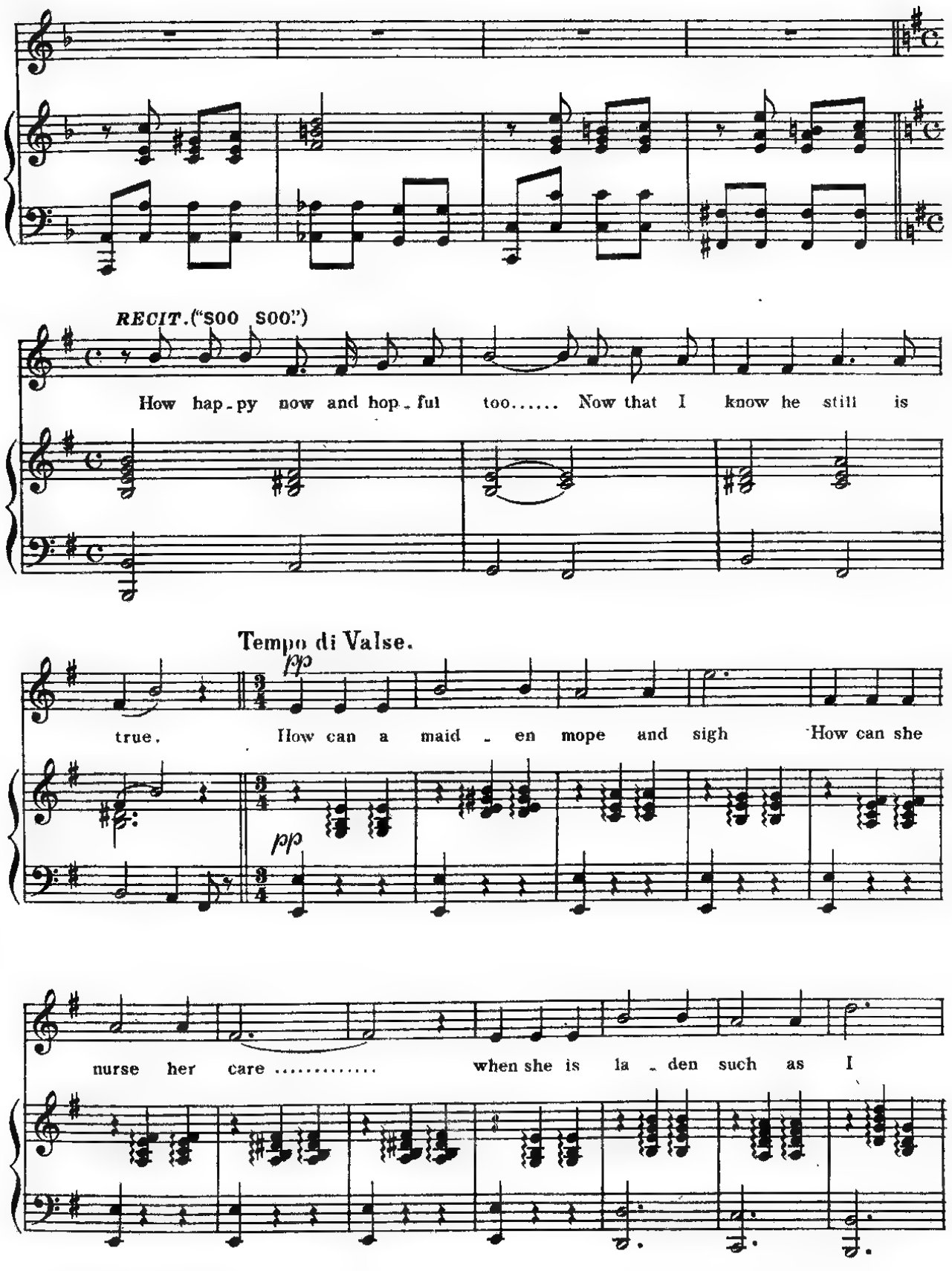
With - in the cas - ket you will find a Port - rait

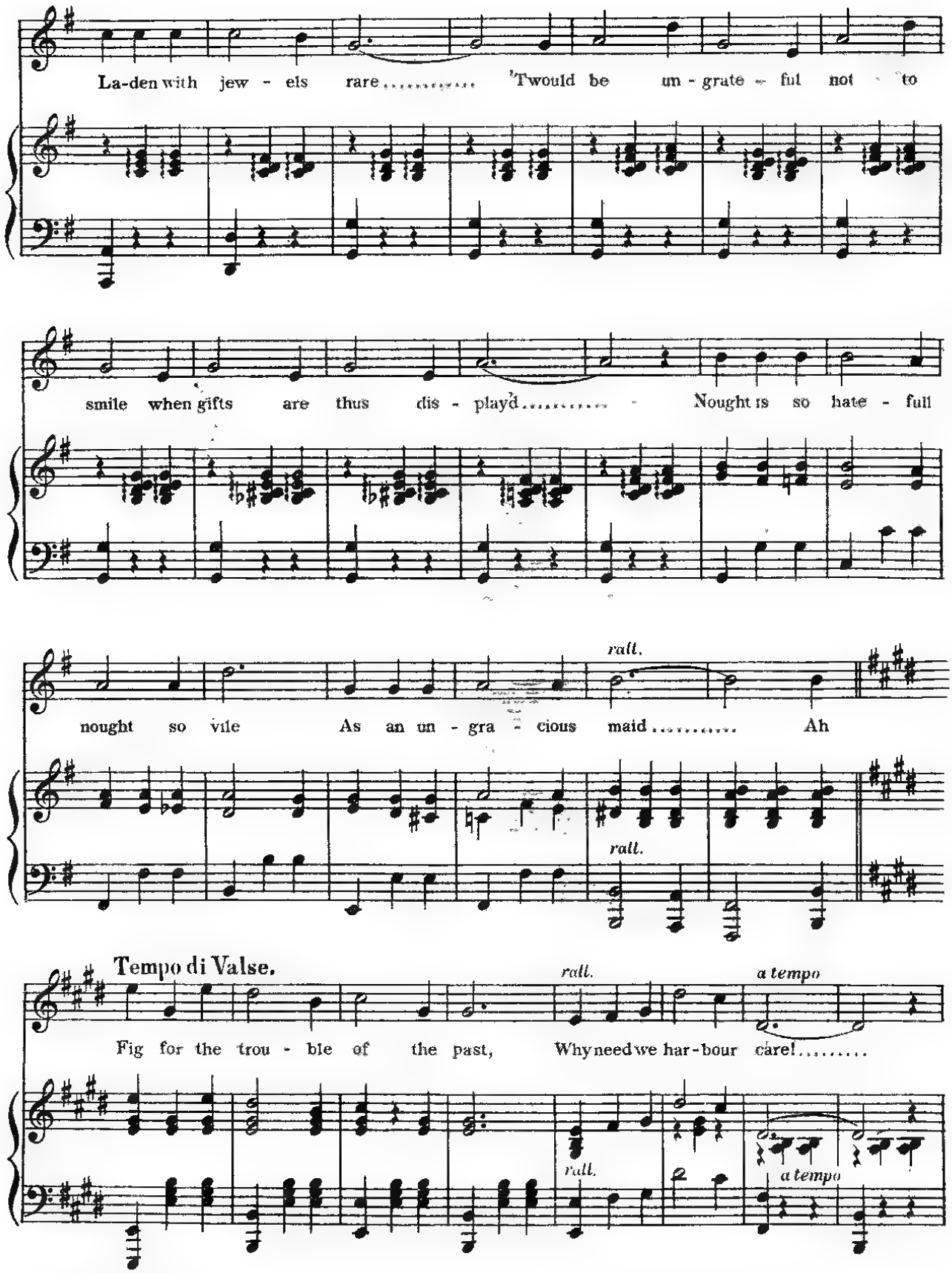
of - well ne - - ver mind (*Soo Soo takes portrait from Casket.*)

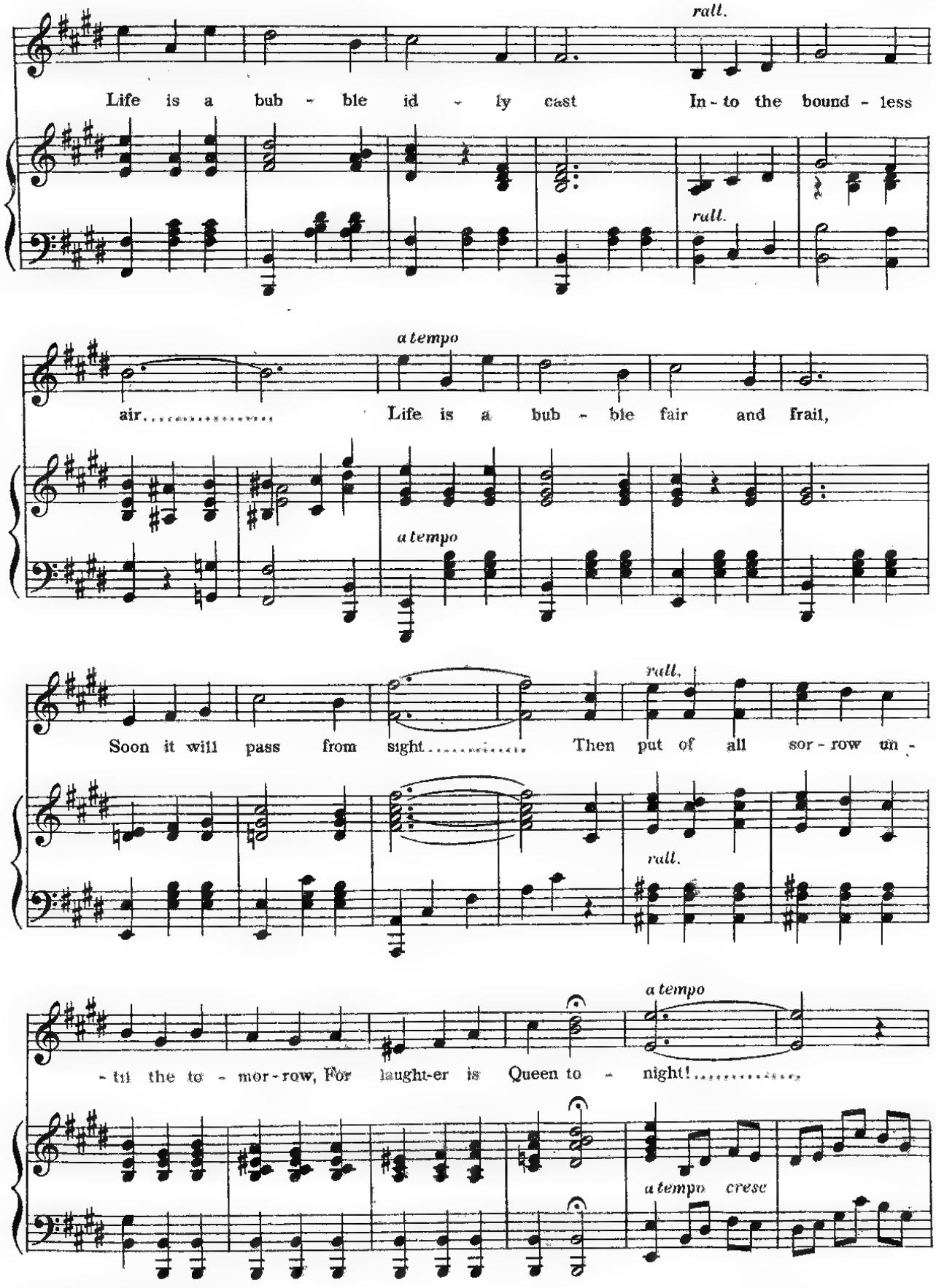
("SOO SOO.")

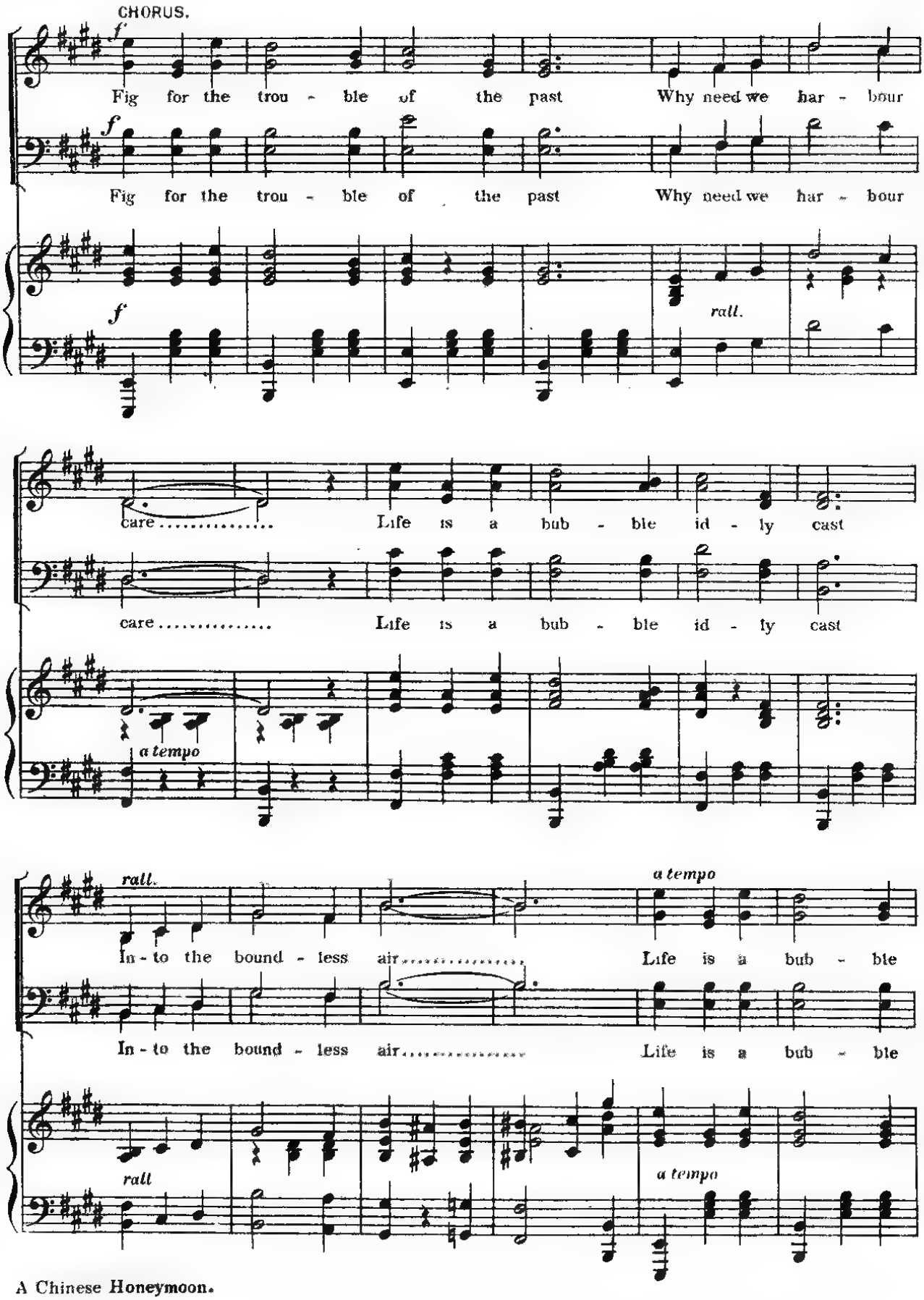
Oh dear - est Heart it is from you "With end - less

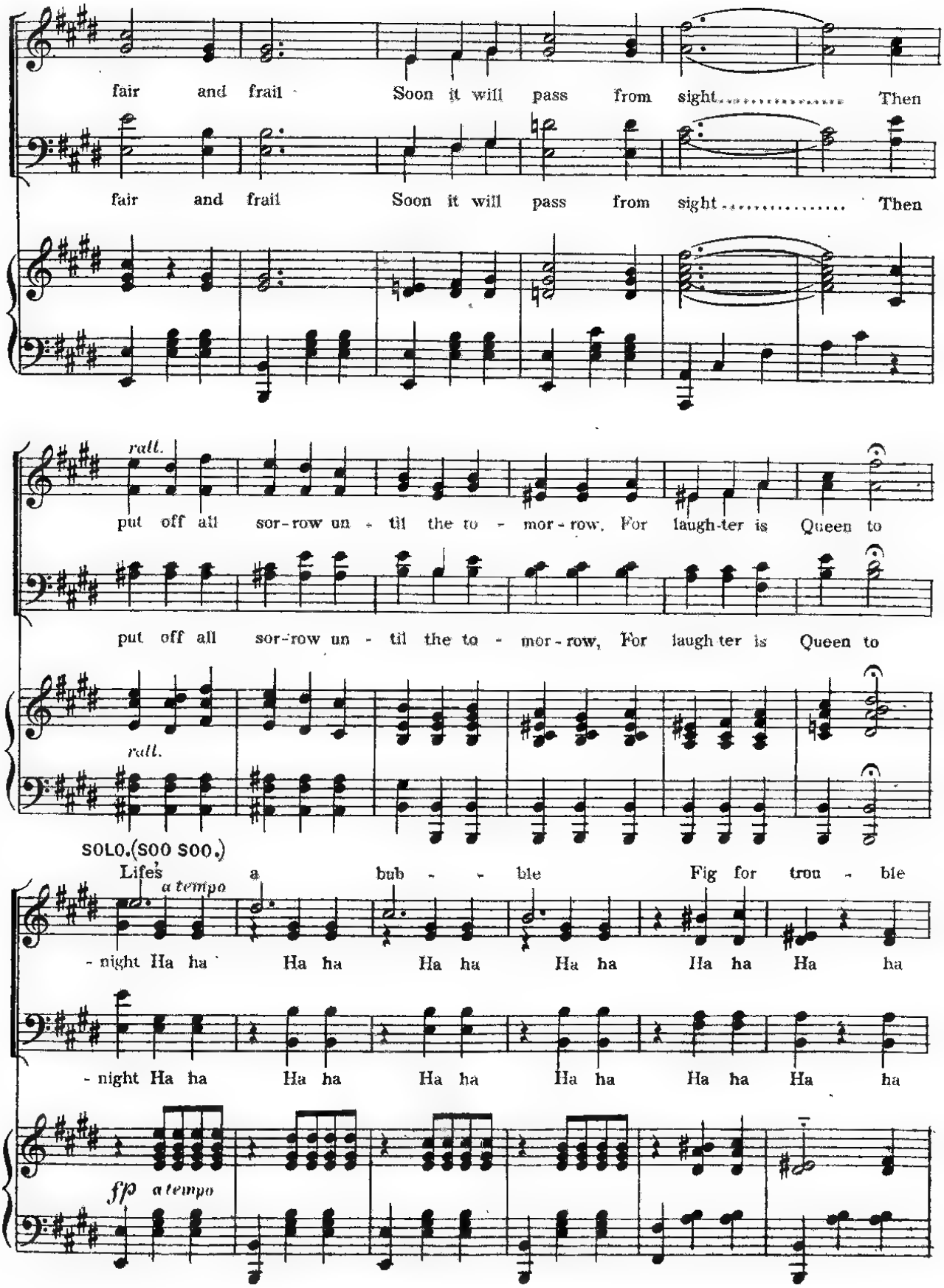
love to fair..... Soo Soo."


RECIT. ("SOO SOO.")
How hap - py now and hop - ful too..... Now that I know he still is
Tempo di Valse.
pp
true. How can a maid - en mope and sigh How can she
pp
nurse her care ..... when she is la - den such as I


La-den with jew - els rare..... 'Twould be un - grate - ful not to
smile when gifts are thus dis - play'd..... Nought is so hate - full
rall.
nought so vile As an un - gra - cious maid..... Ah
rall.
Tempo di Valse.
rall.
a tempo
Fig for the trou - ble of the past, Why need we har-bour care!.....
rall.
a tempo


rall.
Life is a bub - ble id - ly cast In - to the bound - less
rall.
a tempo
air.....
Life is a bub - ble fair and frail,
a tempo
rall.
Soon it will pass from sight..... Then put of all sor - row un -
rall.
a tempo
- til the to - mor - row, For laught-er is Queen to - night!.....
a tempo cresc


CHORUS.
f
Fig for the trou - ble of the past Why need we har - bour
f
Fig for the trou - ble of the past Why need we har - bour
f
rall.
care ..... Life is a bub - ble id - ly cast
care ..... Life is a bub - ble id - ly cast
a tempo
rall.
In - to the bound - less air ..... Life is a bub - ble
a tempo
In - to the bound - less air ..... Life is a bub - ble
rall
a tempo


fair and frail Soon it will pass from sight..... Then
fair and frail Soon it will pass from sight..... Then
rall.
put off all sor-row un - til the to - mor-row. For laugh-ter is Queen to
put off all sor-row un - til the to - mor-row, For laugh-ter is Queen to
rall.
SOLO.(SOO SOO.)
Life's a bub - - ble Fig for trou - ble
a tempo
- night Ha ha Ha ha Ha ha Ha ha Ha ha Ha ha
- night Ha ha Ha ha Ha ha Ha ha Ha ha Ha ha
fp a tempo

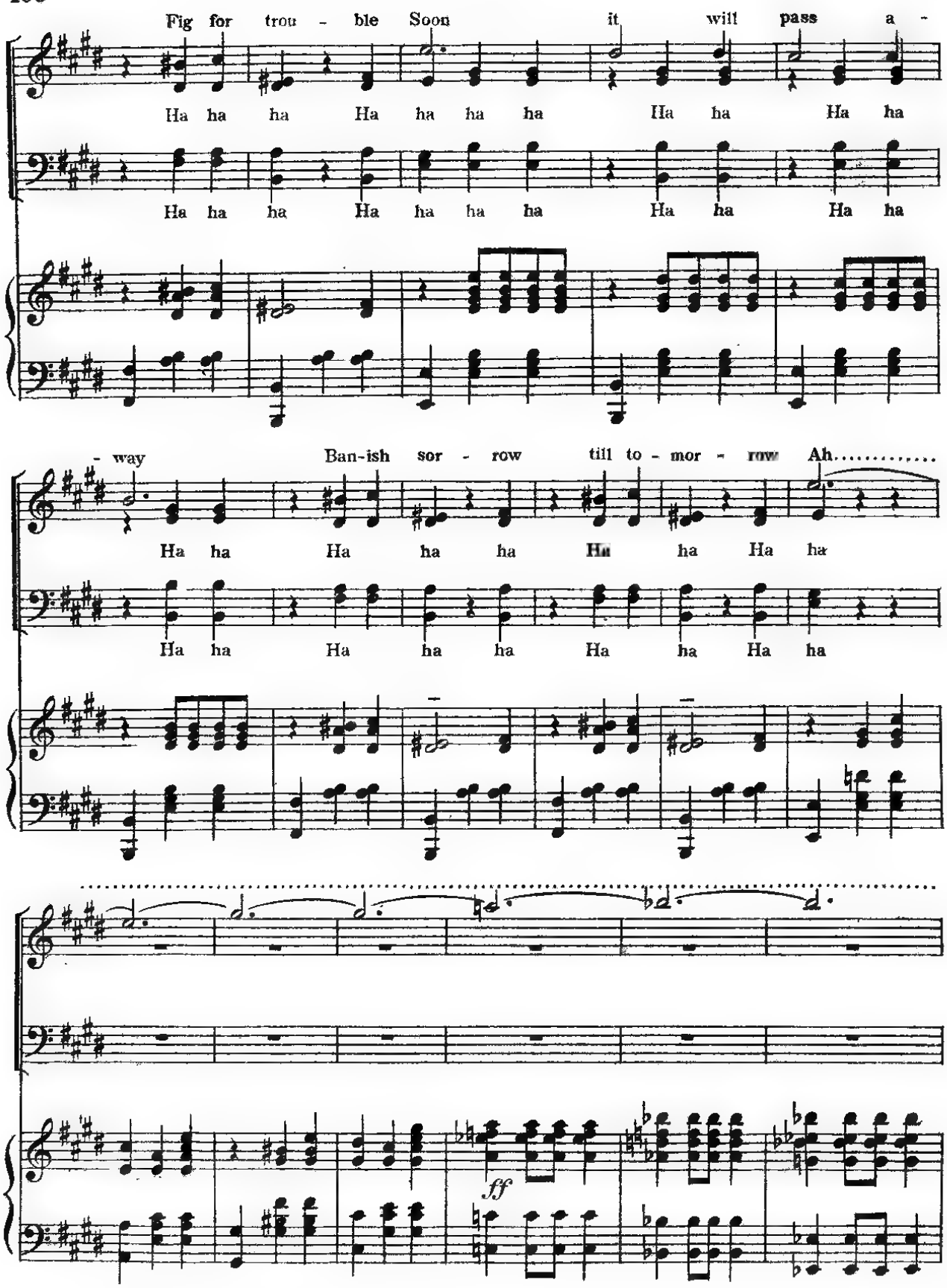
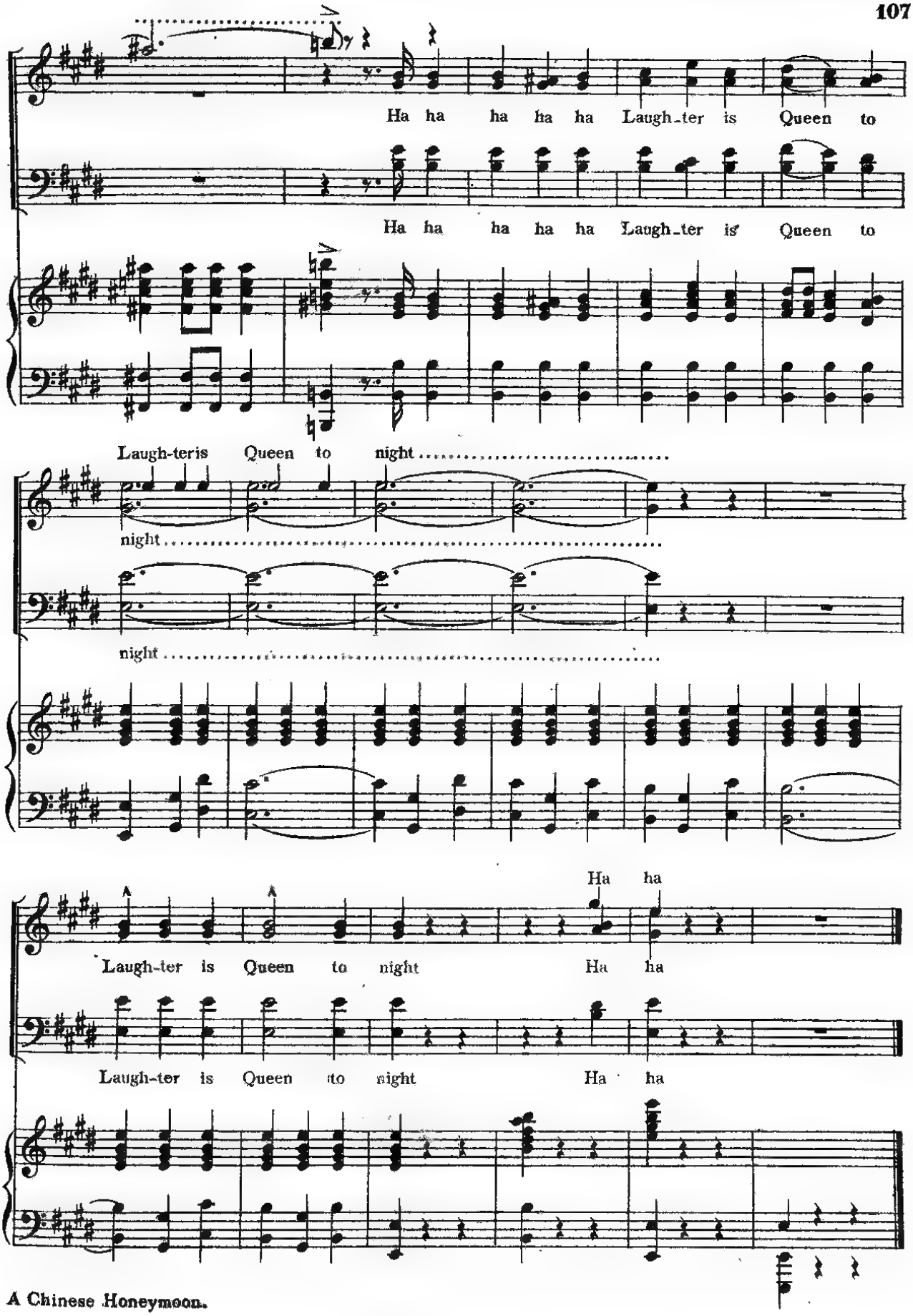
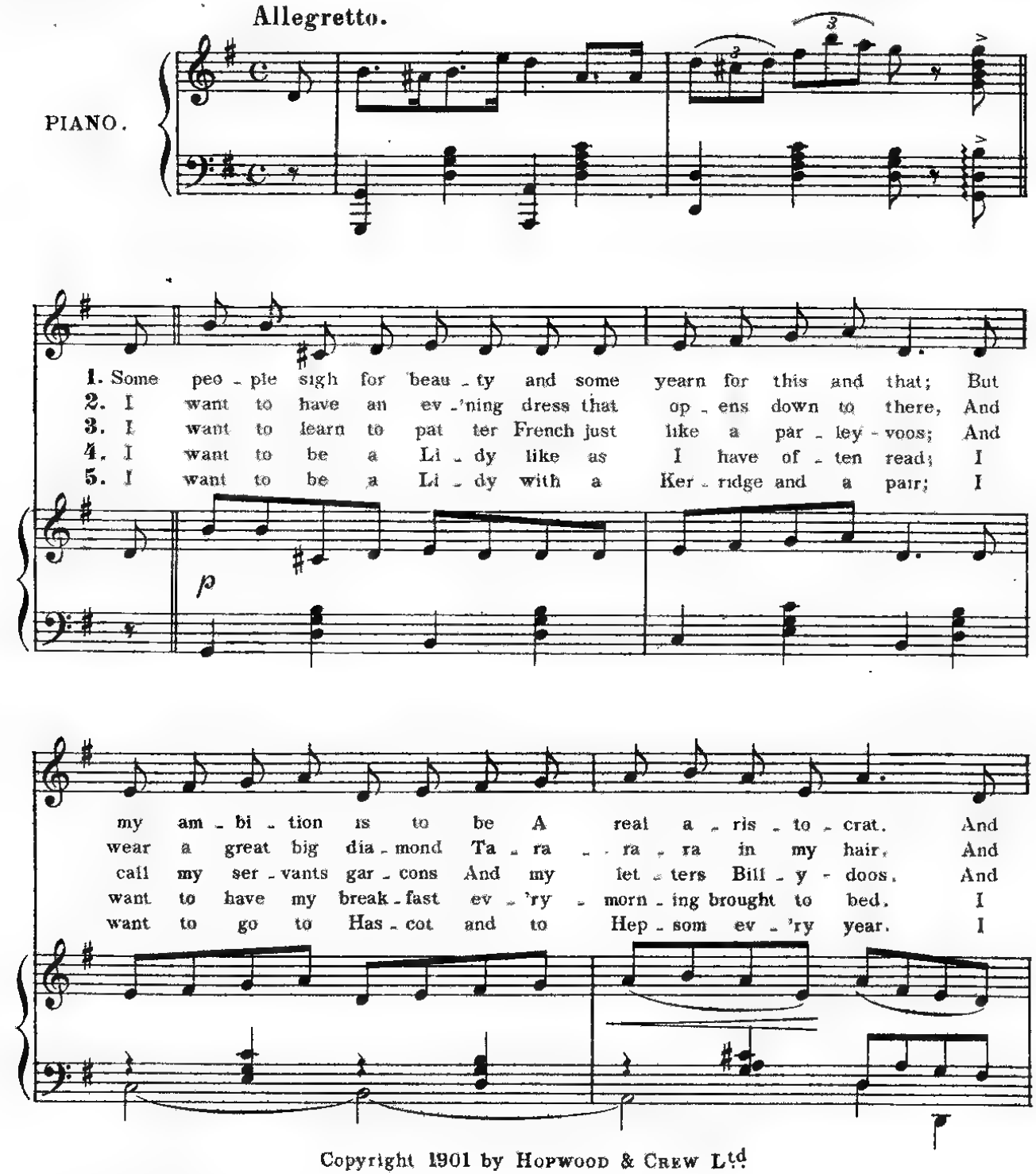


Fig for trou - ble Soon it will pass a -
Ha ha ha Ha ha ha ha Ha ha Ha ha
Ha ha ha Ha ha ha ha Ha ha Ha ha
- way Ban-ish sor - row till to - mor - row Ah.....
Ha ha Ha ha ha Ha ha Ha ha
Ha ha Ha ha ha Ha ha Ha ha
ff


Ha ha ha ha ha Laugh-ter is Queen to
Ha ha ha ha ha Laugh-ter is Queen to
Laugh-ter is Queen to night
night
night
Ha ha
Laugh-ter is Queen to night Ha ha
Laugh-ter is Queen to night Ha ha

Nº 10. SONG AND CHORUS—(FI FI.) "I WANT TO BE A LIDY."

Written by GEORGE DANCE. Music by GEORGE DEE.



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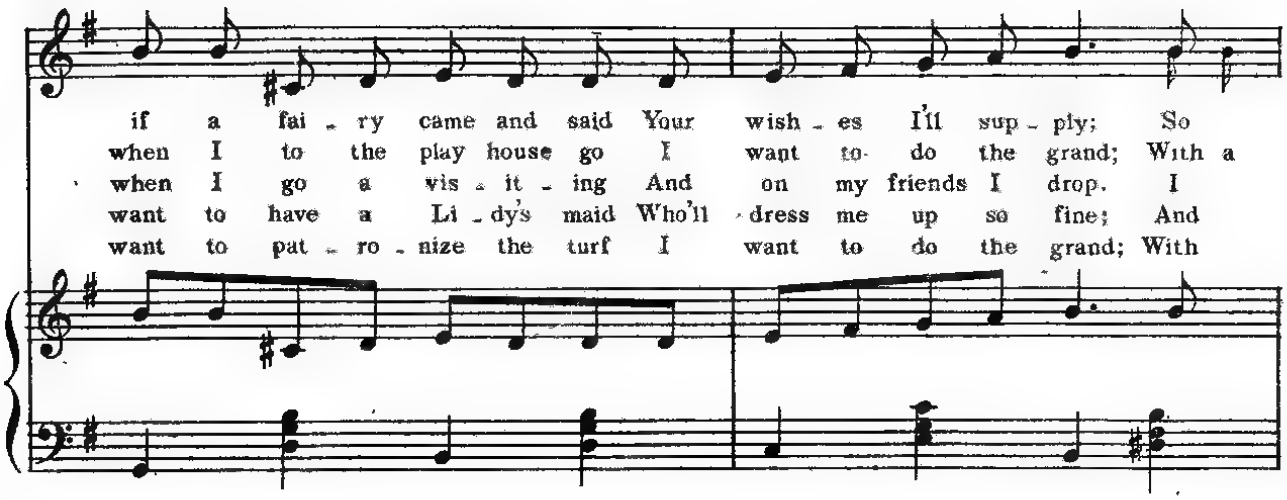
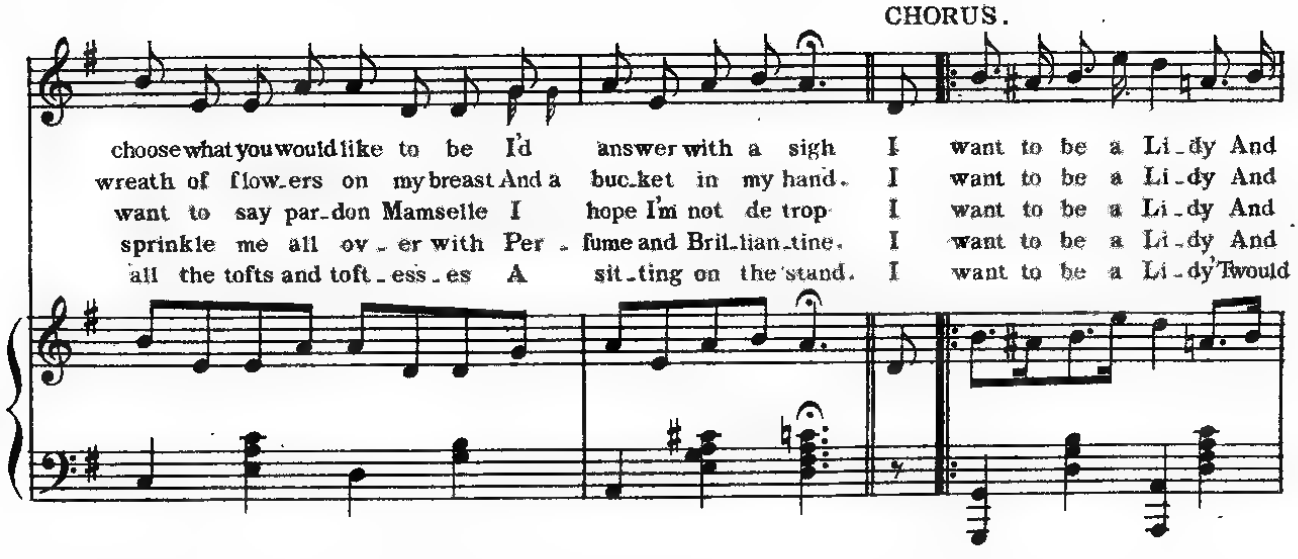
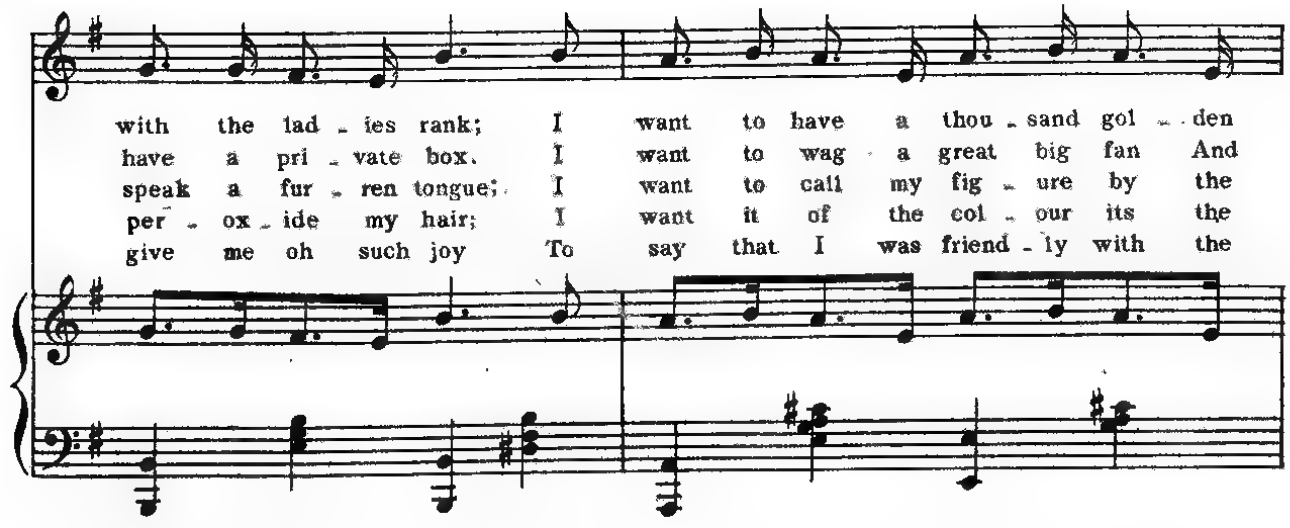
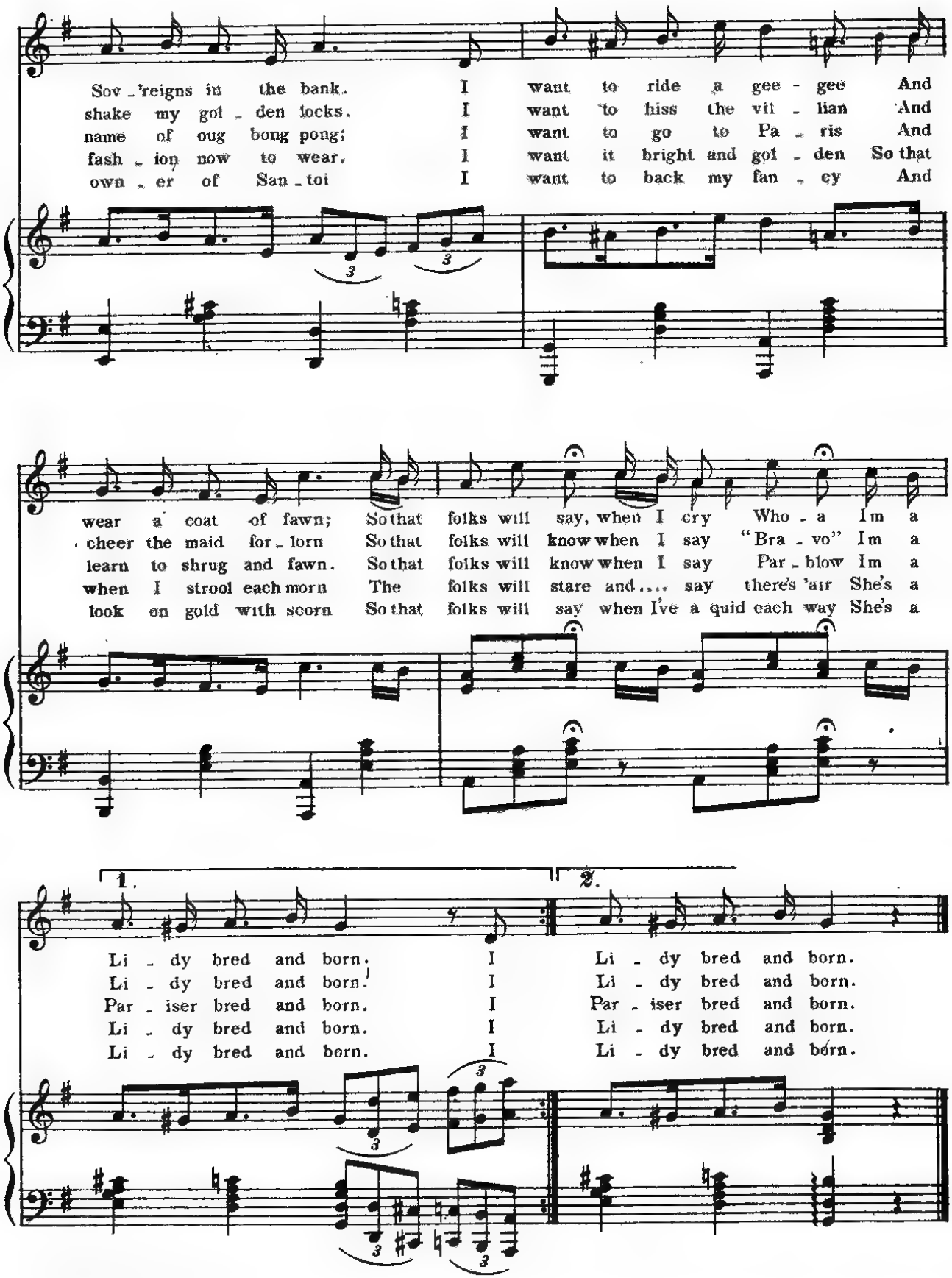

if a fai - ry came and said Your wish - es I'll sup - ply; So
when I to the play house go I want to do the grand; With a
when I go a vis - it - ing And on my friends I drop. I
want to have a Li - dy's maid Who'll dress me up so fine; And
want to pat - ro - nize the turf I want to do the grand; With


CHORUS.
choose what you would like to be I'd answer with a sigh I want to be a Li - dy And
wreath of flow - ers on my breast And a buc - ket in my hand. I want to be a Li - dy And
want to say par - don Mamselle I hope I'm not de trop I want to be a Li - dy And
sprinkle me all ov - er with Per - fume and Bril - lian - tine. I want to be a Li - dy And
all the tofts and toft - ess - es A sit - ting on the stand. I want to be a Li - dy 'Twould


with the lad - ies rank; I want to have a thou - sand gol - den
have a pri - vate box. I want to wag a great big fan And
speak a fur - ren tongue; I want to call my fig - ure by the
per - ox - ide my hair; I want it of the col - our its the
give me oh such joy To say that I was friend - ly with the

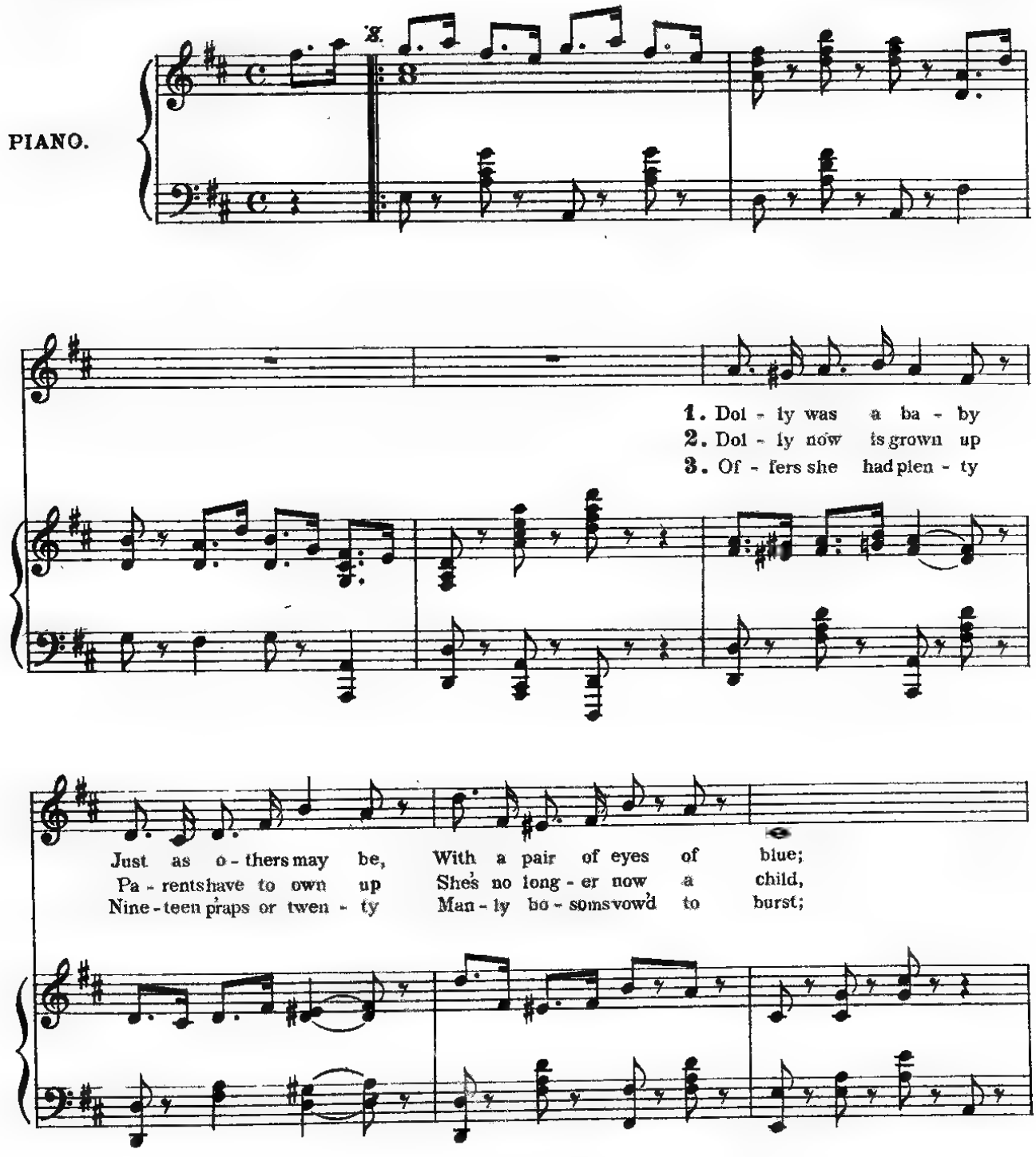


A Chinese Honeymoon.

No. 11. SONG.— (SOO SOO.) "DAISY WITH THE DIMPLE ON HER CHIN."

Written by
ALFRED MURRAY.

Composed by
IVAN CARYLL.



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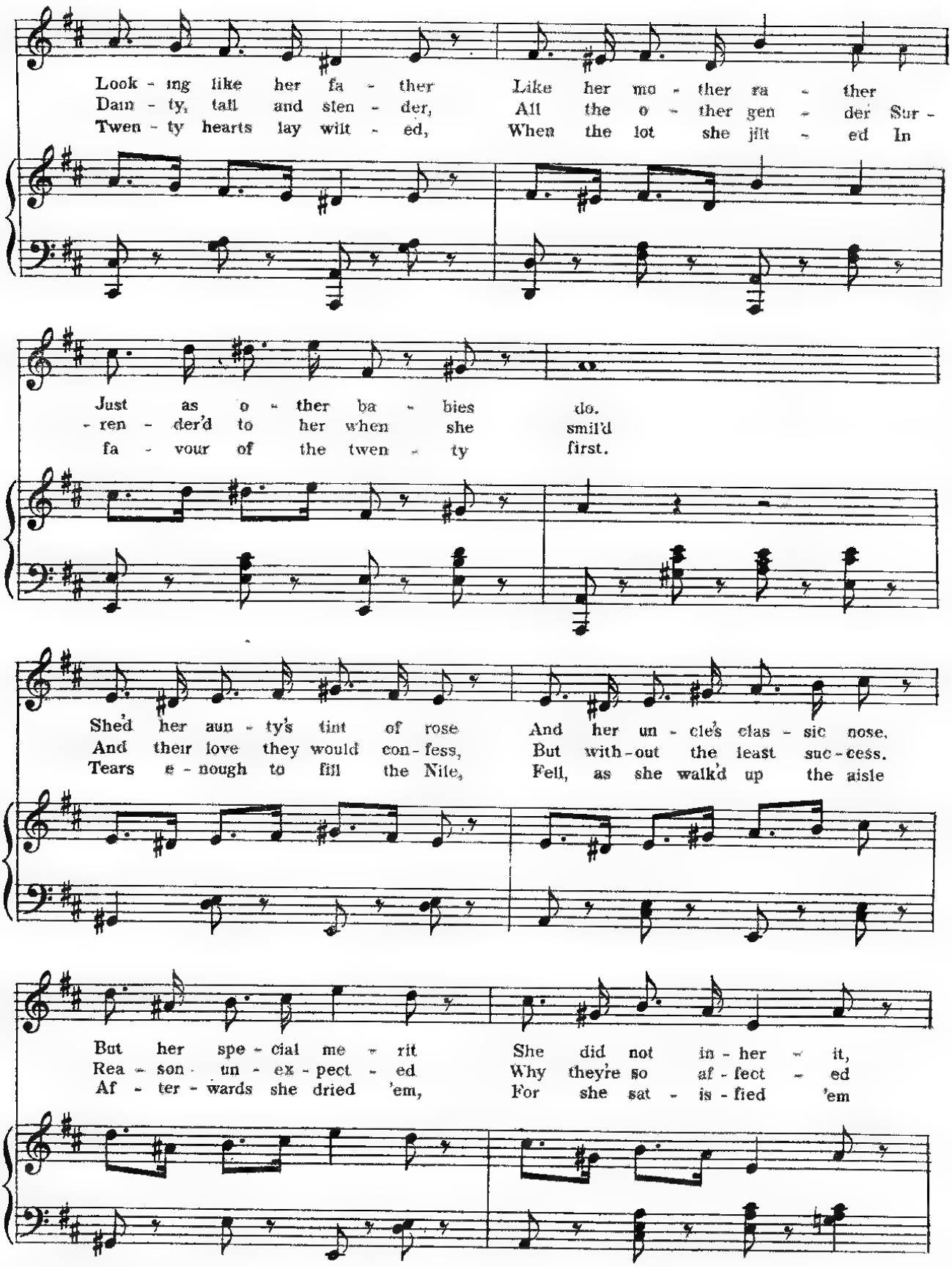
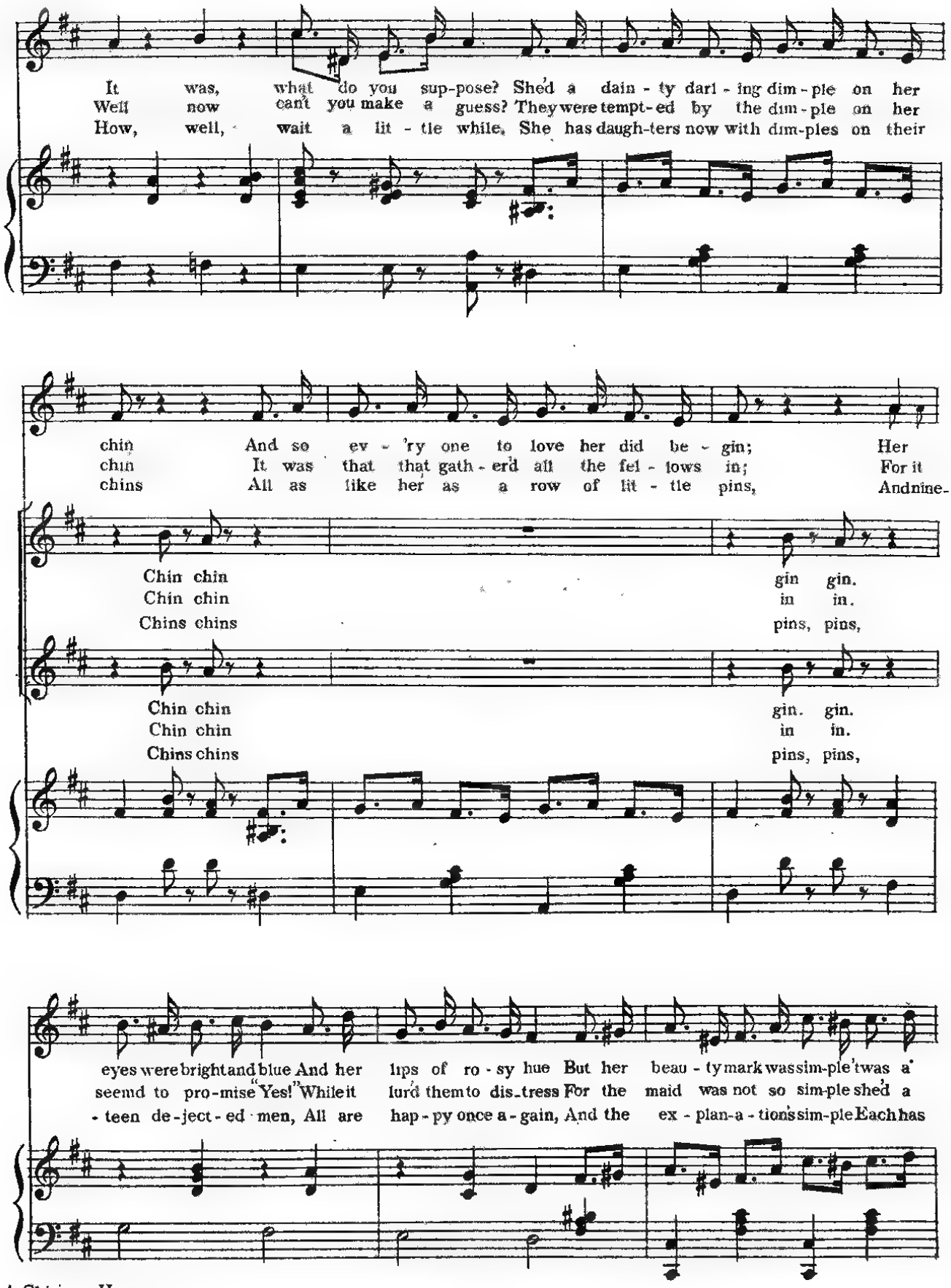
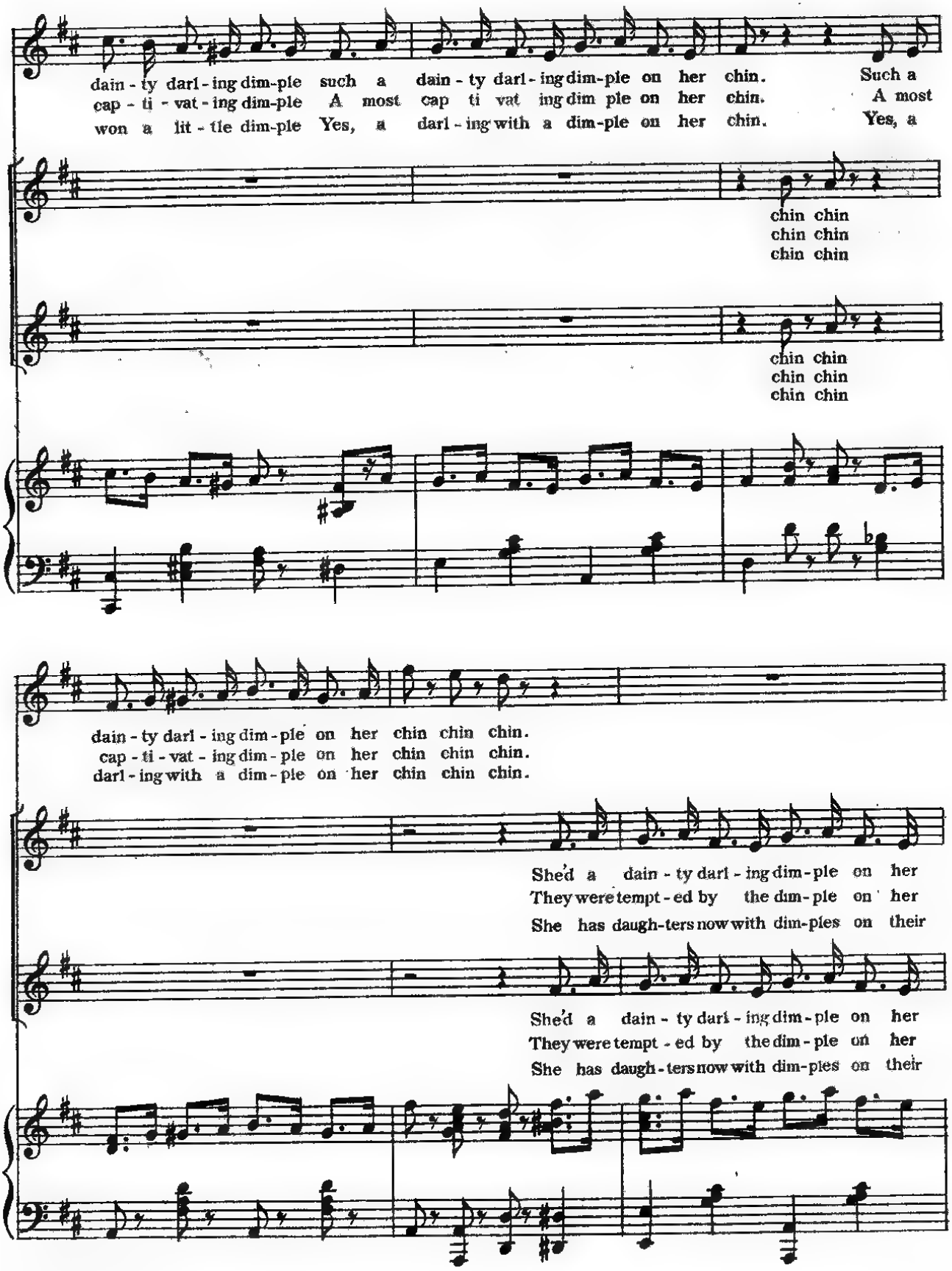
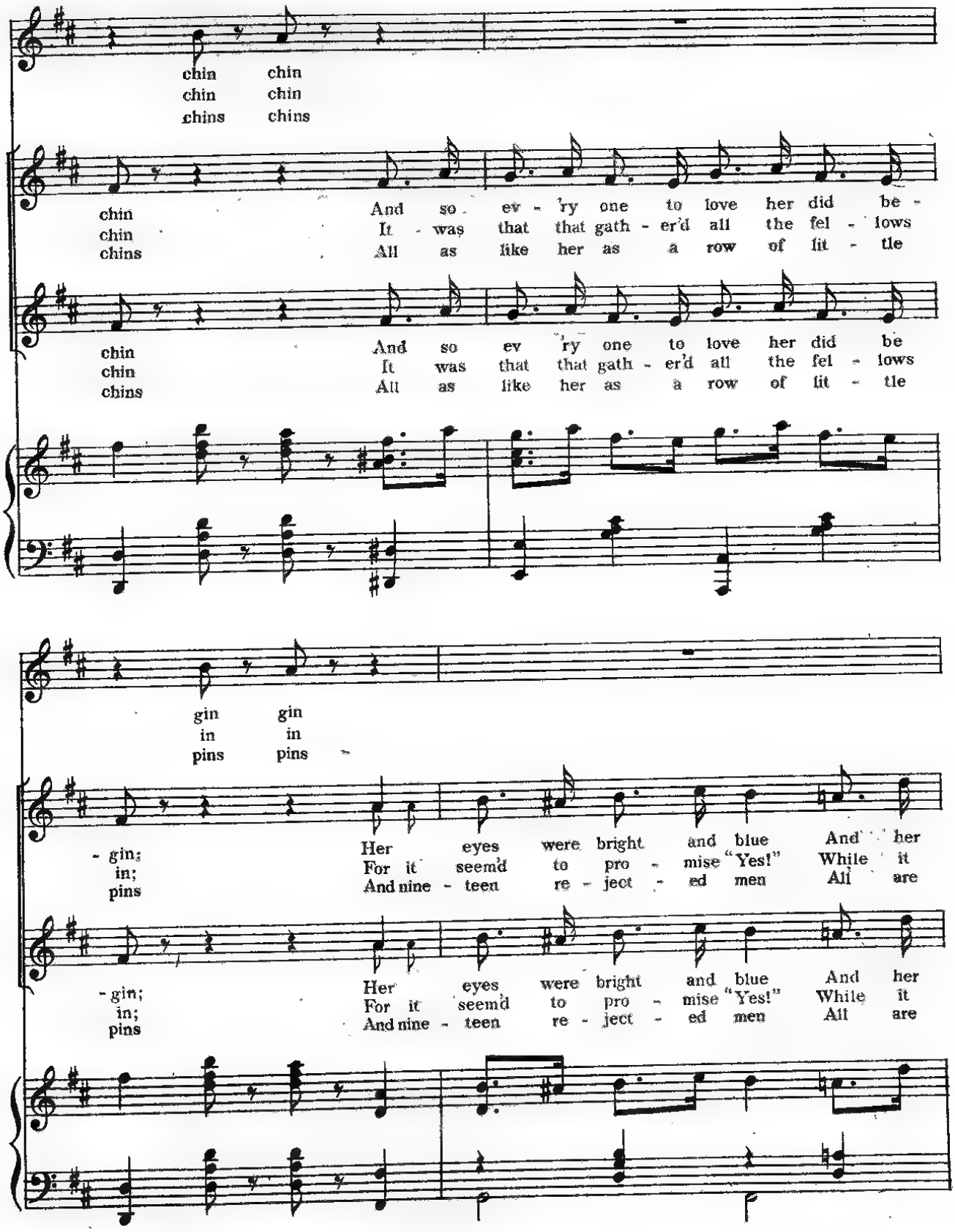
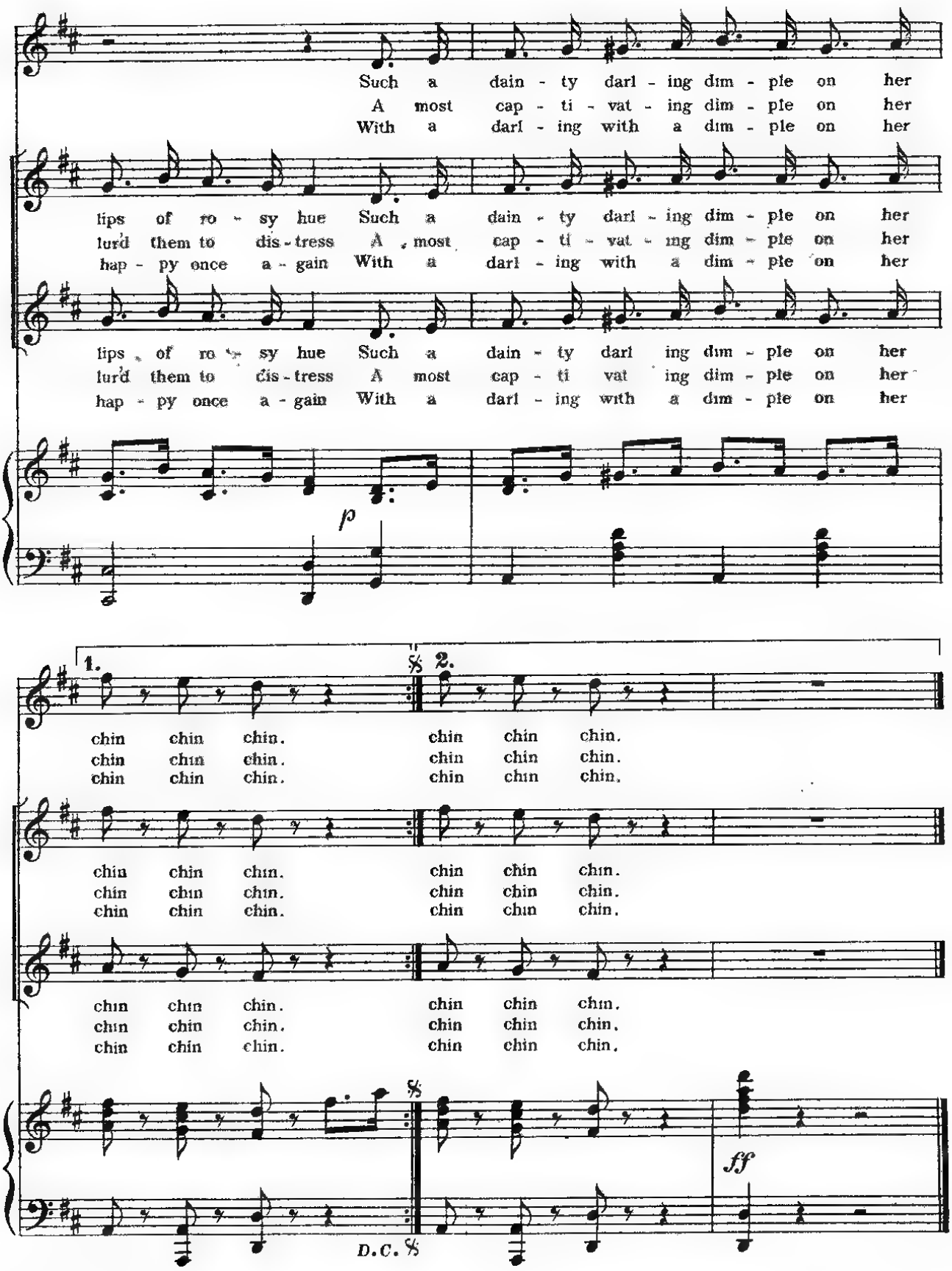

Look - ing like her fa - ther Like her mo - ther ra - ther
Dain - ty, tall and sten - der, All the o - ther gen - der Sur -
Twen - ty hearts lay wilt - ed, When the lot she jilt - ed In
Just as o - ther ba - bies do.
- ren - der'd to her when she smil'd
fa - vour of the twen - ty first.
She'd her aun - ty's tint of rose And her un - cle's clas - sic nose,
And their love they would con - fess, But with - out the least suc - cess.
Tears e - nough to fill the Nile, Fell, as she walk'd up the aisle
But her spe - cial me - rit She did not in - her - it,
Rea - son un - ex - pect - ed Why they're so af - fect - ed
Af - ter - wards she dried 'em, For she sat - is - fied 'em


It was, what do you sup-pose? She'd a dain - ty darl - ing dim - ple on her
Well now can't you make a guess? They were tempt - ed by the dim - ple on her
How, well, wait a lit - tle while, She has daugh-ters now with dim-ples on their
chin And so ev - 'ry one to love her did be - gin; Her
chin It was that that gath - erd all the fel - lows in; For it
chins All as like her as a row of lit - tle pins, And nine-
Chin chin gin gin.
Chin chin in in.
Chins chins pins, pins,
Chin chin gin. gin.
Chin chin in in.
Chins chins pins, pins,
eyes were bright and blue And her lips of ro - sy hue But her beau - ty mark was sim-ple 'twas a
seemd to pro-mise "Yes!" While it lurd them to dis-tress For the maid was not so sim-ple she'd a
- teen de-ject - ed men, All are hap - py once a - gain, And the ex - plan-a - tion's sim-ple Each has



A Chinese Honeymoon.

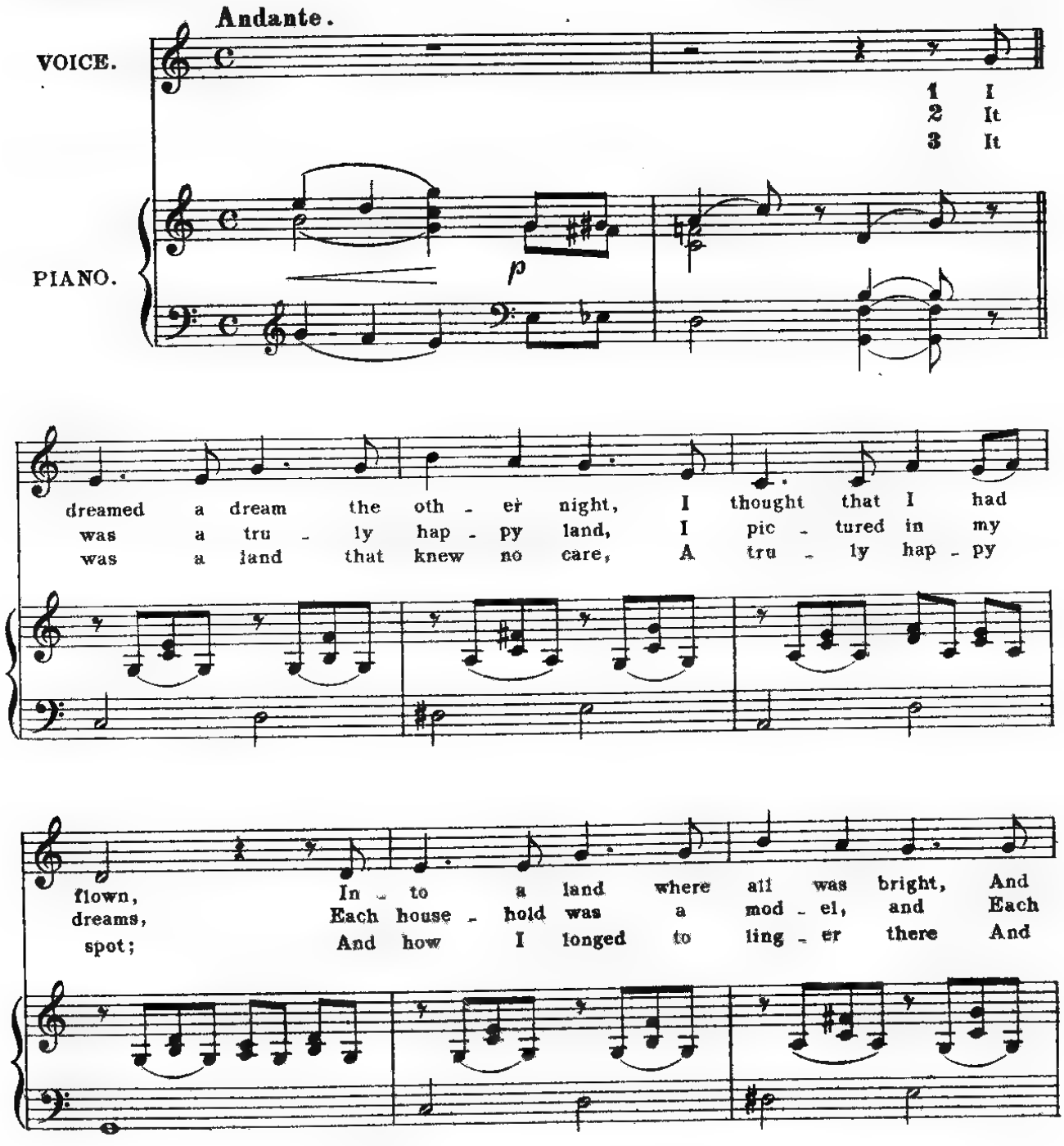

chin chin
chin chin
chins chins
chin
chin
chins
And so ev - 'ry one to love her did be -
It - was that that gath - er'd all the fel - lows
All as like her as a row of lit - tle
chin
chin
chins
And so ev 'ry one to love her did be
It was that that gath - er'd all the fel - lows
All as like her as a row of lit - tle
gin gin
in in
pins pins
- gin;
in;
pins
Her eyes were bright and blue And her
For it seem'd to pro - mise "Yes!" While it
And nine - teen re - ject - ed men All are
- gin;
in;
pins
Her eyes were bright and blue And her
For it seem'd to pro - mise "Yes!" While it
And nine - teen re - ject - ed men All are



A Chinese Honeymoon.

Nº 12. SONG — (Mr PINEAPPLE.) "THAT HAPPY LAND."

Written by GEORGE DANCE. Composed by HOWARD TALBOT.



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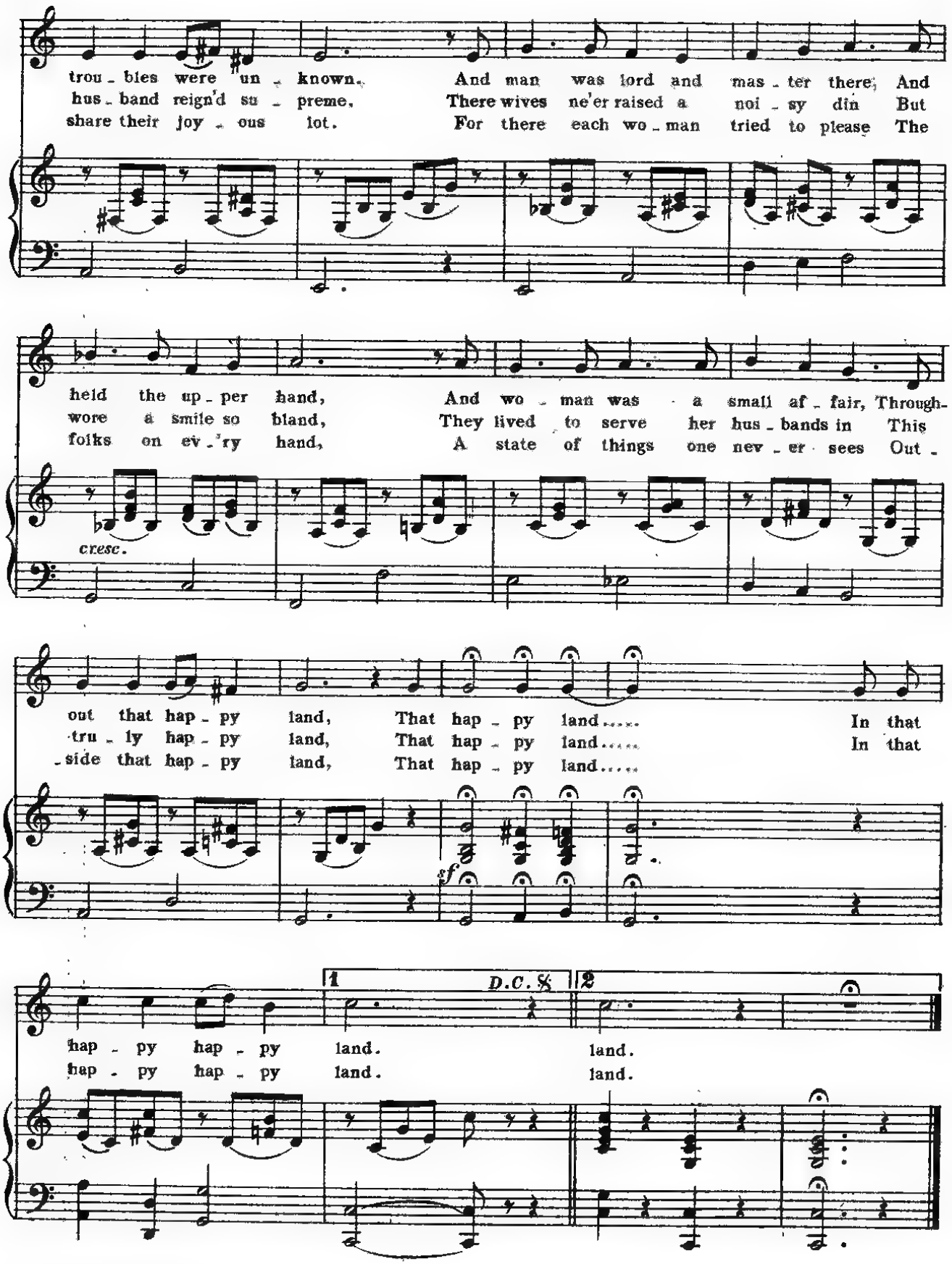

trou - bles were un - known, And man was lord and mas - ter there; And
hus - band reign'd su - preme, There wives ne'er raised a noi - sy din But
share their joy - ous lot. For there each wo - man tried to please The
held the up - per hand, And wo - man was a small af - fair, Through-
wore a smile so bland, They lived to serve her hus - bands in This
folks on ev - 'ry hand, A state of things one nev - er sees Out -
cresc.
out that hap - py land, That hap - py land..... In that
tru - ly hap - py land, That hap - py land..... In that
- side that hap - py land, That hap - py land.....
sf
1
D.C. %
2
hap - py hap - py land. land.
hap - py hap - py land. land.

THAT HAPPY LAND.

I dreamed a dream the other night,
I thought that I had flown,
Into a land where all was bright,
And troubles were unknown.
And man was lord and master there,
And held the upper hand,
And woman was a small affair,
Throughout that happy land.

For there a man went out when he liked, and came home when he liked, and his wife never asked any questions, but stayed at home and minded her own business, and darned his stockings and stitched on his buttons, and put some braid on the bottom of his trousers when they were beginning to get whiskers on them, and she never asked him to buy her a new bonnet, but stitched a few flowers on her old one and made it do, and when the baby was cutting its teeth she didn't expect him to get up in the middle of the night, and warm its Ridge's Food and take it in his arms and trot it up and down the corridor in his naked feet on the cold linoleum.

In that happy, happy land.

It was a truly happy land,
I pictured in my dreams,
Each household was a model, and
Each husband reigned supreme.
There wives ne'er raised a noisy din
But wore a smile so bland,
They lived to serve her husband in
This truly happy land.

And when her lord and master came home straight from business at about midnight, he didn't find her waiting behind the front door with a poker in one hand and a boot-jack in the other, but instead of that she used to call out over the bannisters, "Is that you darling? I hope you haven't hurried home on my account, I haven't been a bit nervous, and I haven't heard a single mouse or burglar," and then she'd assist him up stairs and help him to undress and put him to bed and plant a loving kiss on his baby brow, and the next morning when she woke she'd fly downstairs and make him a nice hot cup of tea, because the poor darling's mouth was like a blotting pad and his eyes were full of sand, and his head was humming like a blessed motor car

In that happy, happy land.

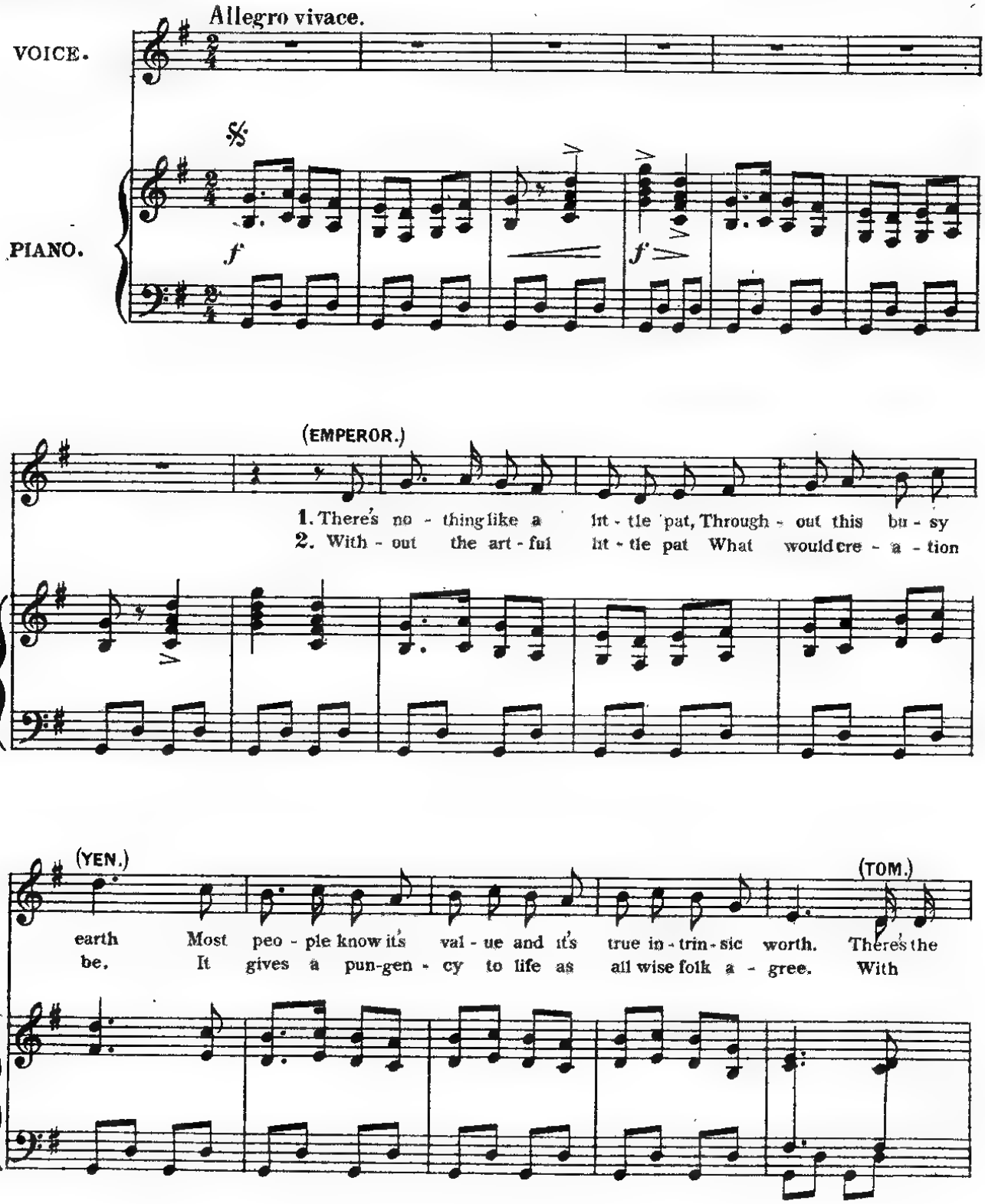
It was a land that knew no care,
A truly happy spot;
And how I longed to linger there
And share their joyous lot.
For there each woman tried to please
The folks on every hand,
A state of things one never sees
Outside that happy land.

For when her lord of creation came home to dinner he never had to complain that there were flies in the soup, or cinders in the gravy, or caterpillars in the cauliflower, and when he proposed to take her out for the day he never had to wait two hours while she was dressing, and then just as they were about to start, fly all over the house to find a button hook, and when they took a 'bus she never lost her ticket, or got out in a hurry and left her umbrella under the seat. And she never took the poor man past a milliner's shop where they were selling off at fifty per cent above the original cost price. And when they'd walked about a hundred yards she never complained of a sudden attack of faintness and declared she must have a nip of brandy, not because she liked it, but because the doctor always ordered it, and when at night he took her to the theatre, she never blocked the view of the folks who were sitting behind her because she wore a hat as wide as a cart wheel and as tall as a factory chimney.

In that happy, happy land.

No. 13. OCTETTE— "YOU PAT ME AND I'LL PAT YOU."

Written by GEORGE DANCE. Composed by HOWARD TALBOT.



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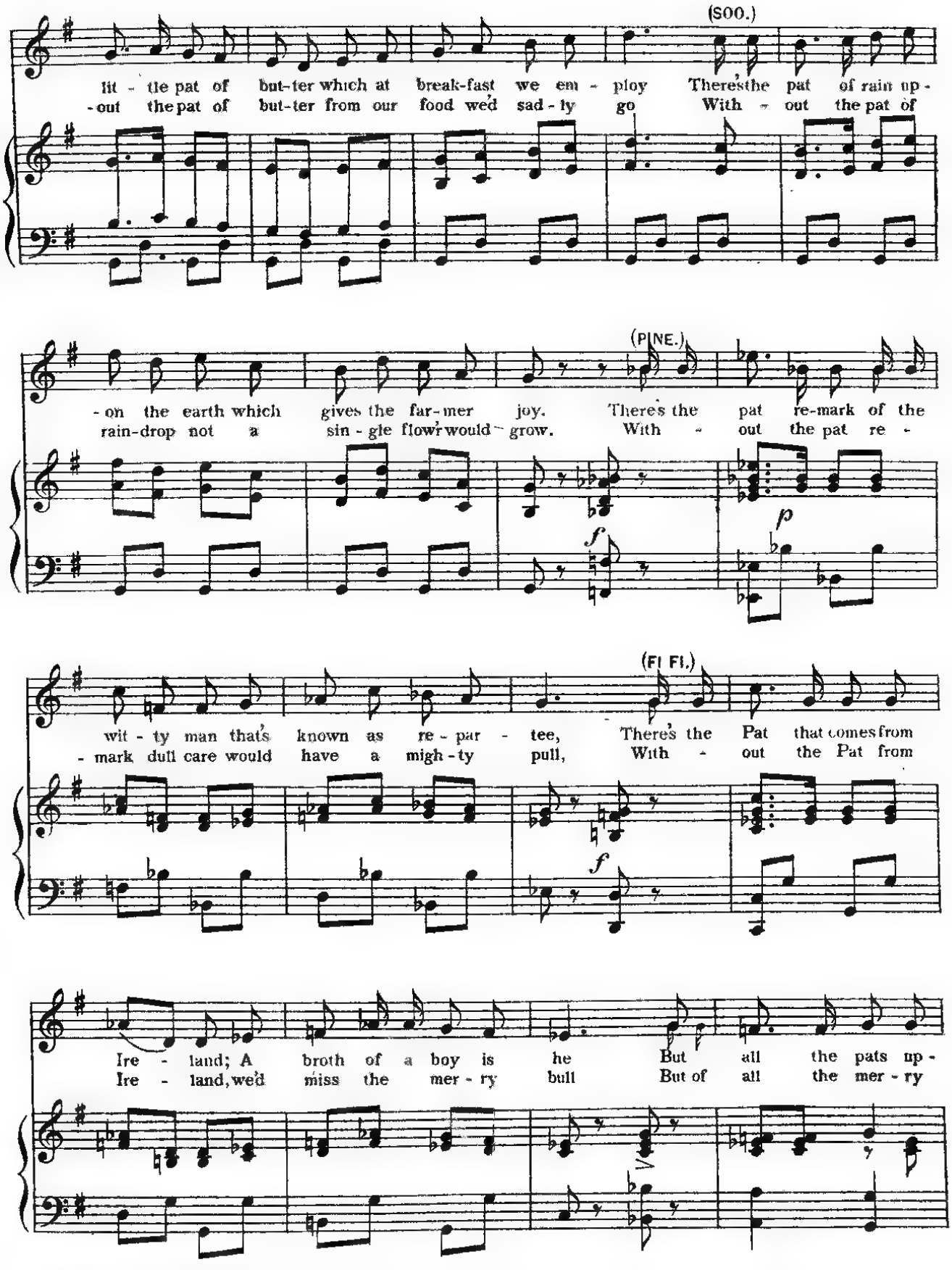
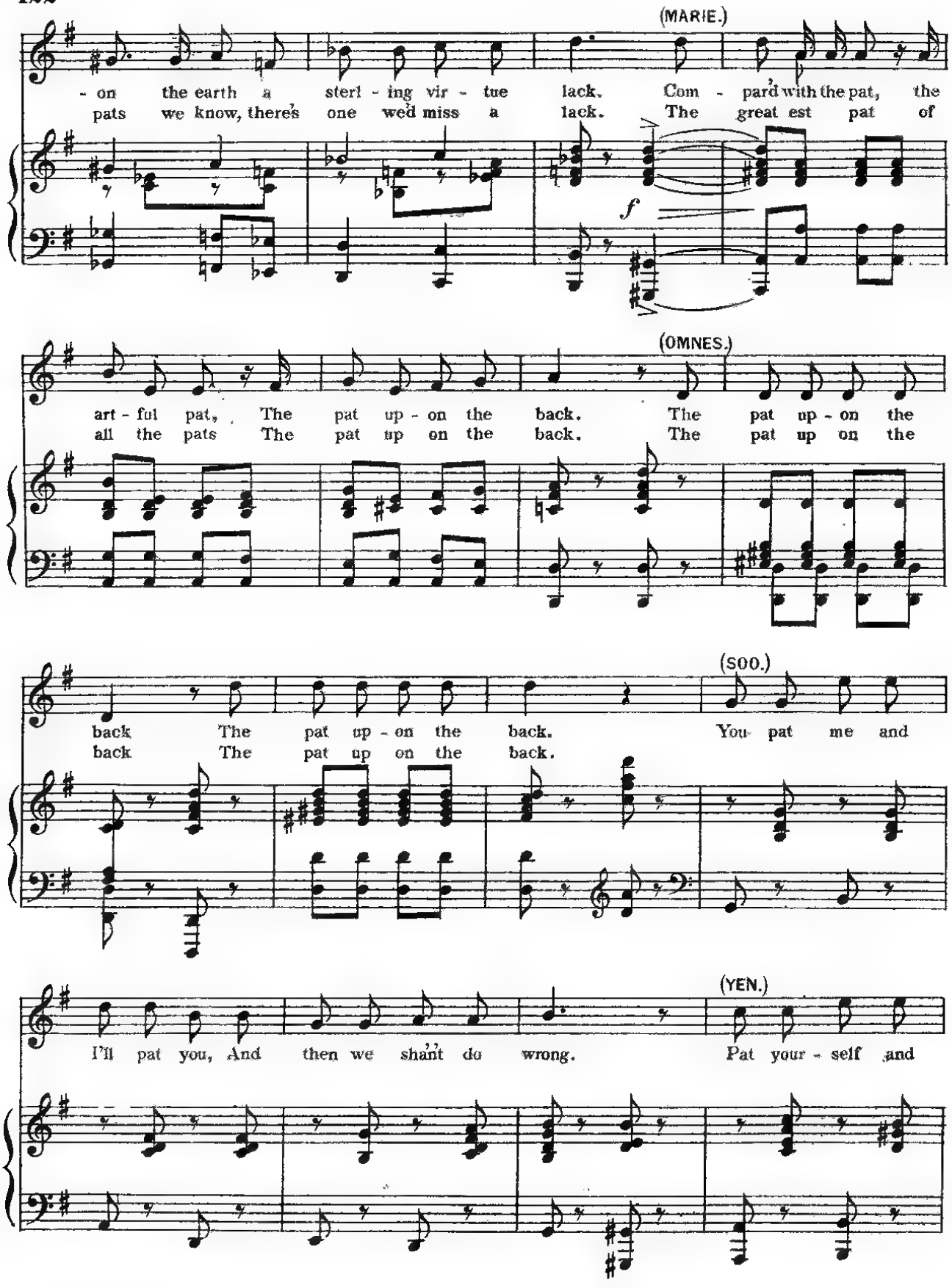
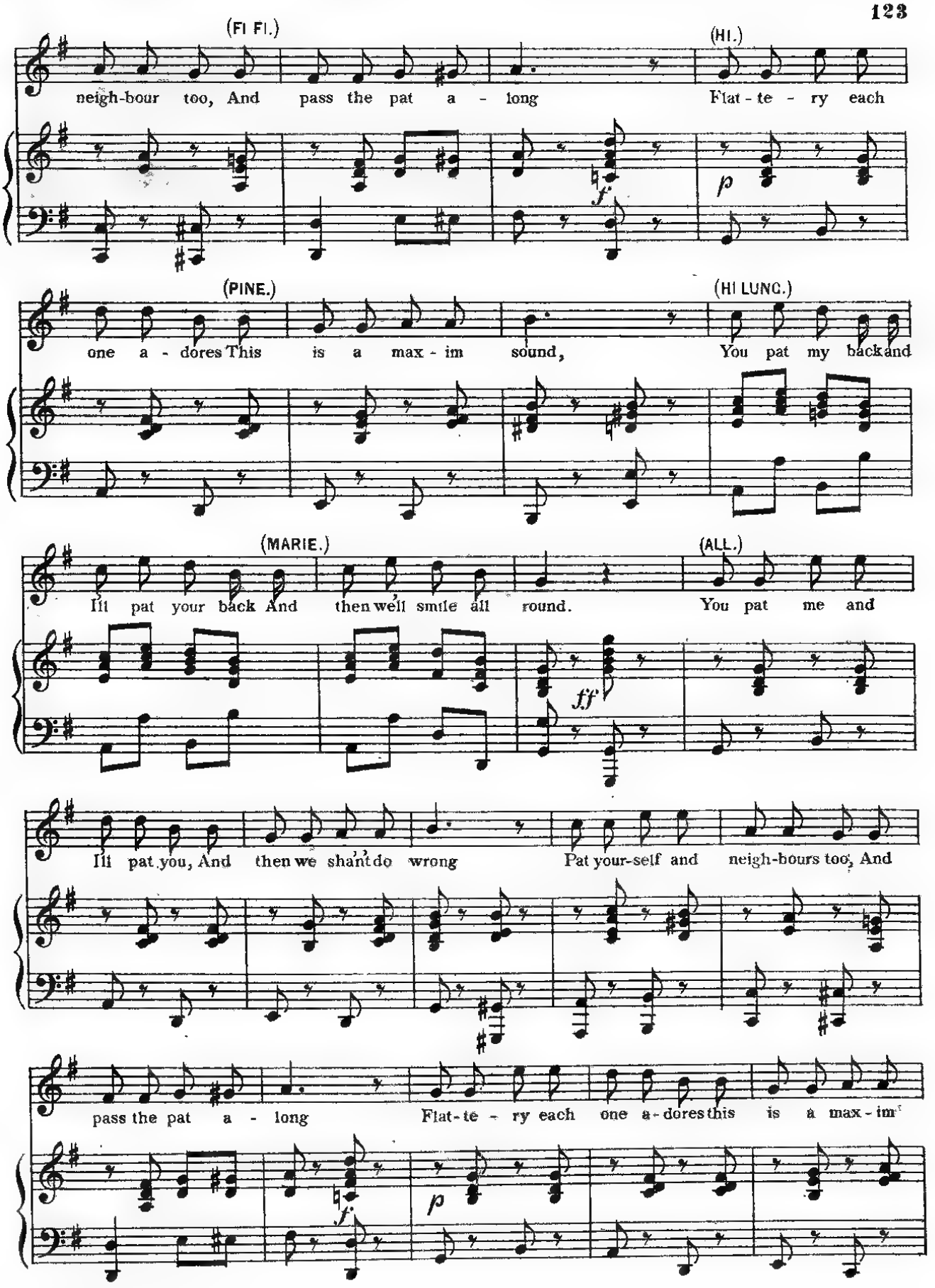
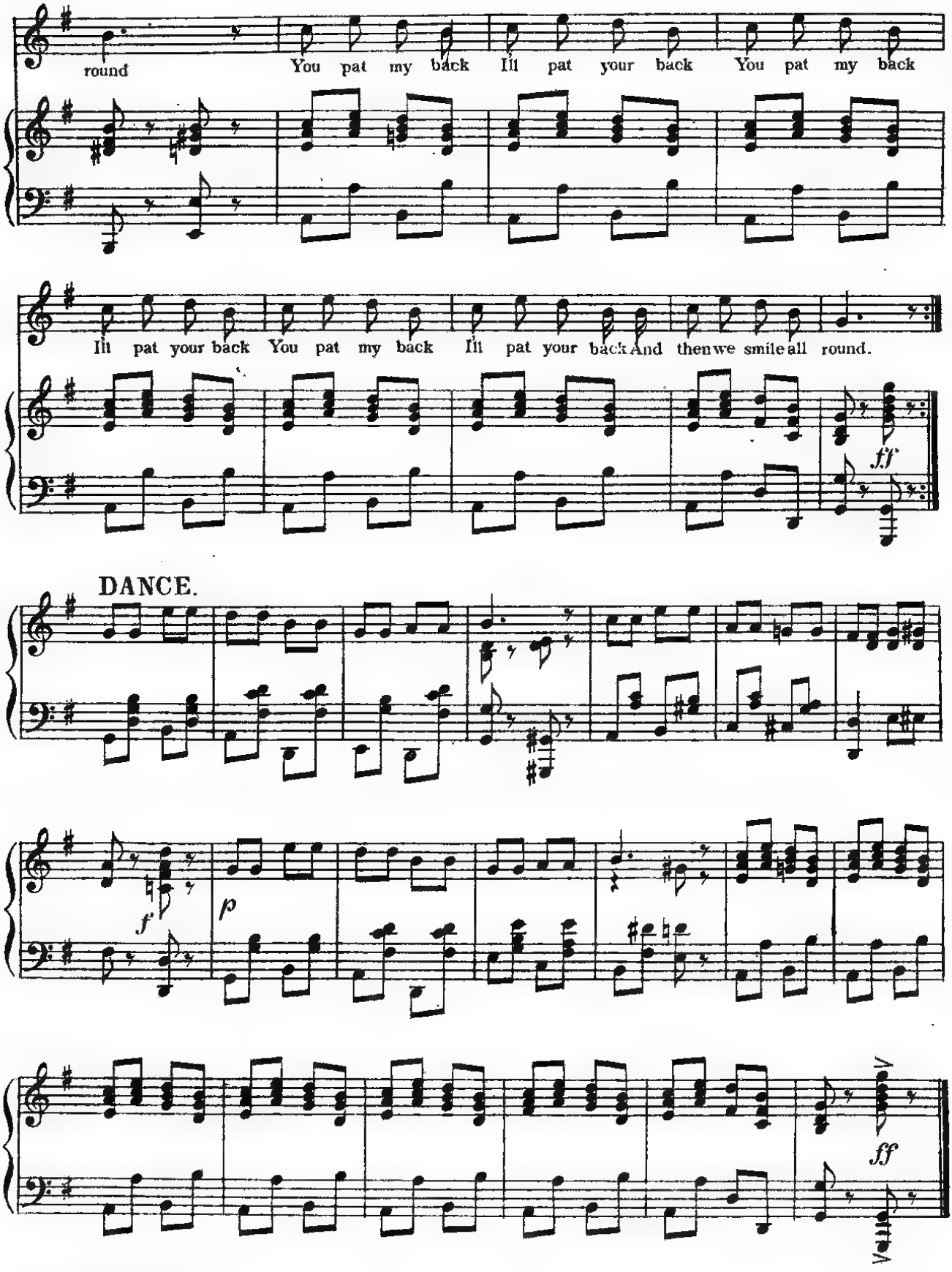

(SOO.)
lit - tle pat of but-ter which at break-fast we em - ploy There's the pat of rain up -
- out the pat of but-ter from our food we'd sad - ly go With - out the pat of
(PINE.)
- on the earth which gives the far-mer joy. There's the pat re-mark of the
rain-drop not a sin - gle flow'r would grow. With - out the pat re -
p
f
(FI FI.)
wit - ty man that's known as re - par - tee, There's the Pat that comes from
- mark dull care would have a migh - ty pull, With - out the Pat from
f
Ire - land; A broth of a boy is he But all the pats up -
Ire - land, we'd miss the mer - ry bull But of all the mer - ry

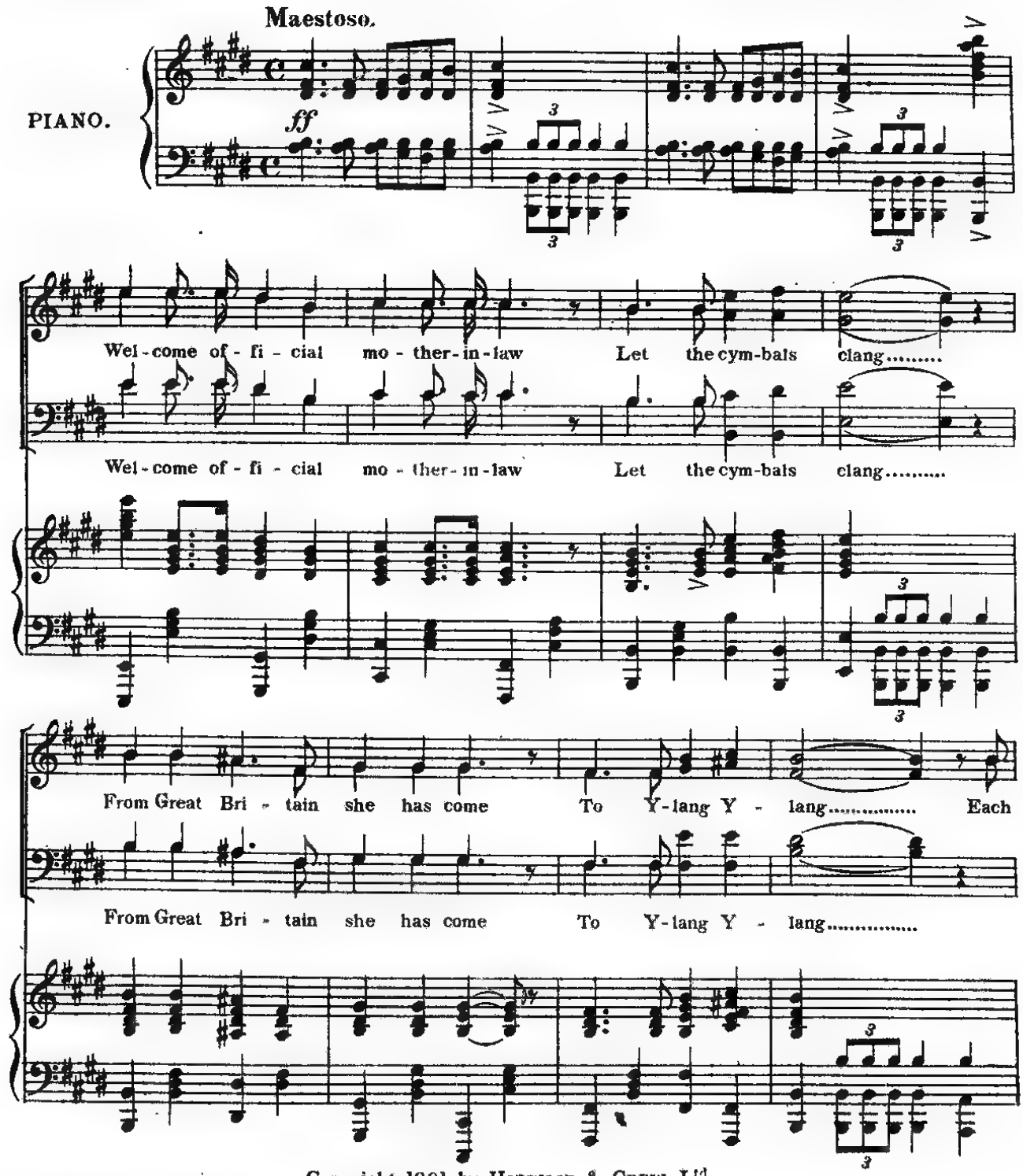

(MARIE.)
- on the earth a sterl - ing vir - tue lack. Com - pard with the pat, the
pats we know, there's one we'd miss a lack. The great est pat of
f
(OMNES.)
art - ful pat, The pat up - on the back. The pat up - on the
all the pats The pat up on the back. The pat up on the
(SOO.)
back The pat up - on the back. You pat me and
back The pat up on the back.
(YEN.)
I'll pat you, And then we shan't do wrong. Pat your - self and


(FI FI.)
neigh-bour too, And pass the pat a - long
(HI.)
Flat - te - ry each
(PINE.)
one a - dores This is a max - im sound,
(HI LUNG.)
You pat my back and
(MARIE.)
I'll pat your back And then we'll smile all round.
(ALL.)
You pat me and
I'll pat you, And then we shan't do wrong
Pat your-self and neigh-bours too, And
pass the pat a - long
Flat-te - ry each one a-dores this is a max - im


round
You pat my back I'll pat your back You pat my back
I'll pat your back You pat my back I'll pat your back And then we smile all round.
ff
DANCE.
f
p
ff

No. 14. CHORUS — "WELCOME OFFICIAL MOTHER-IN-LAW."

Written by GEORGE DANCE. Composed by HOWARD TALBOT.



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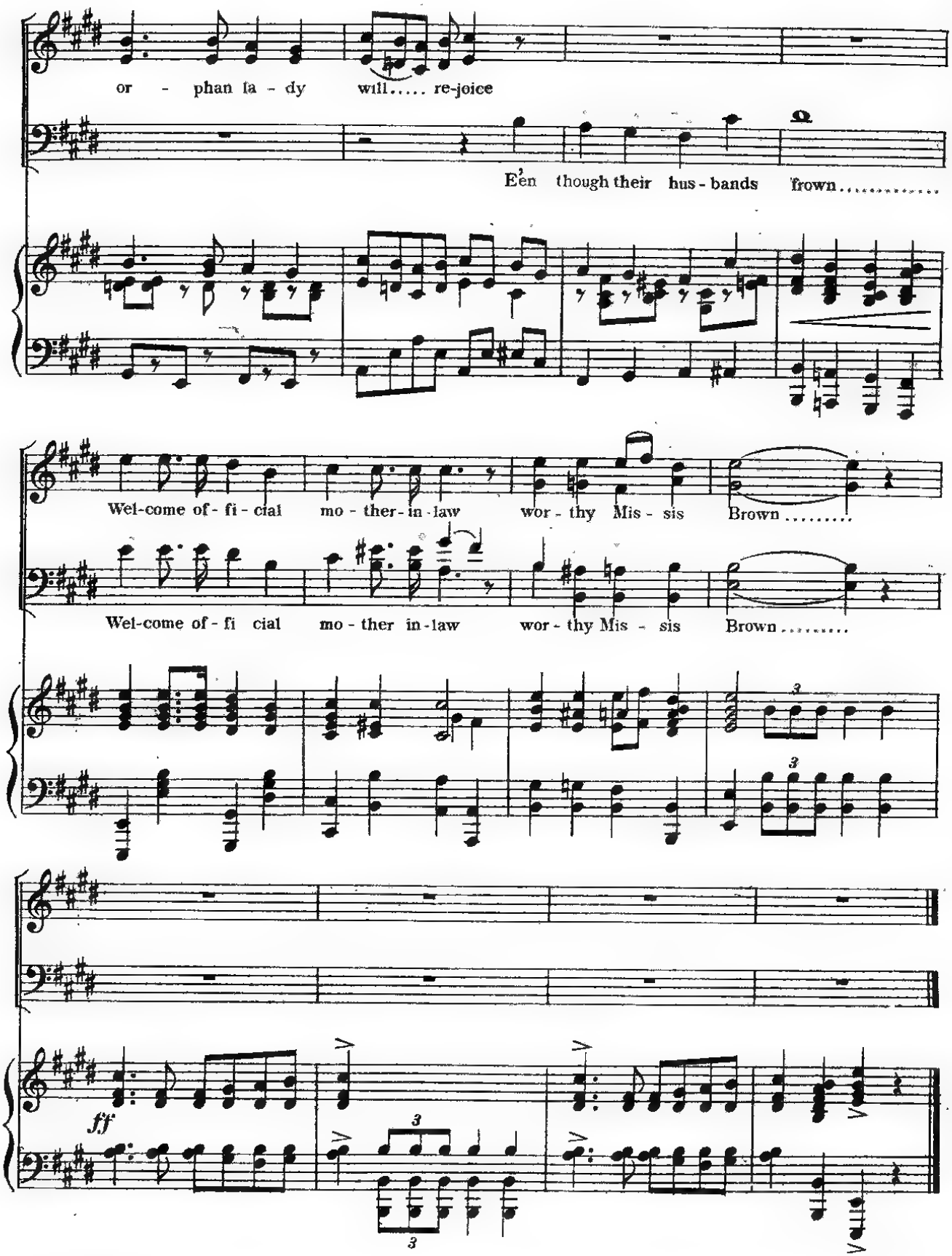
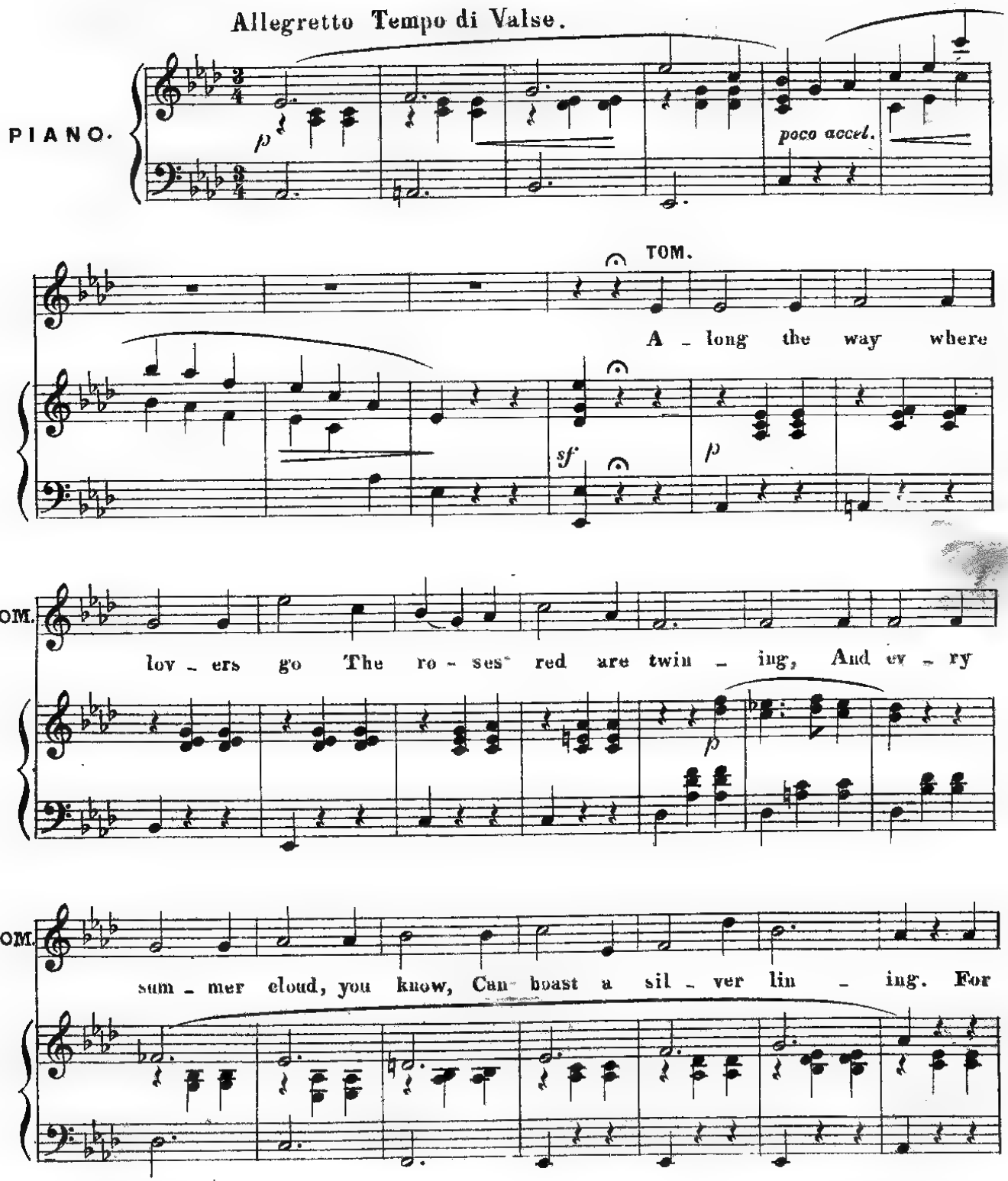

or - phan ta - dy will..... re-joice
E'en though their hus - bands frown.....
Wel-come of - fi - cial mo - ther - in - law wor - thy Mis - sis Brown.....
Wel-come of - fi cial mo - ther in - law wor - thy Mis - sis Brown.....
ff

Nº 15. DUET— (SOO SOO & TOM.) "ROSES RED AND WHITE."

Words by HARRY GREENBANK.



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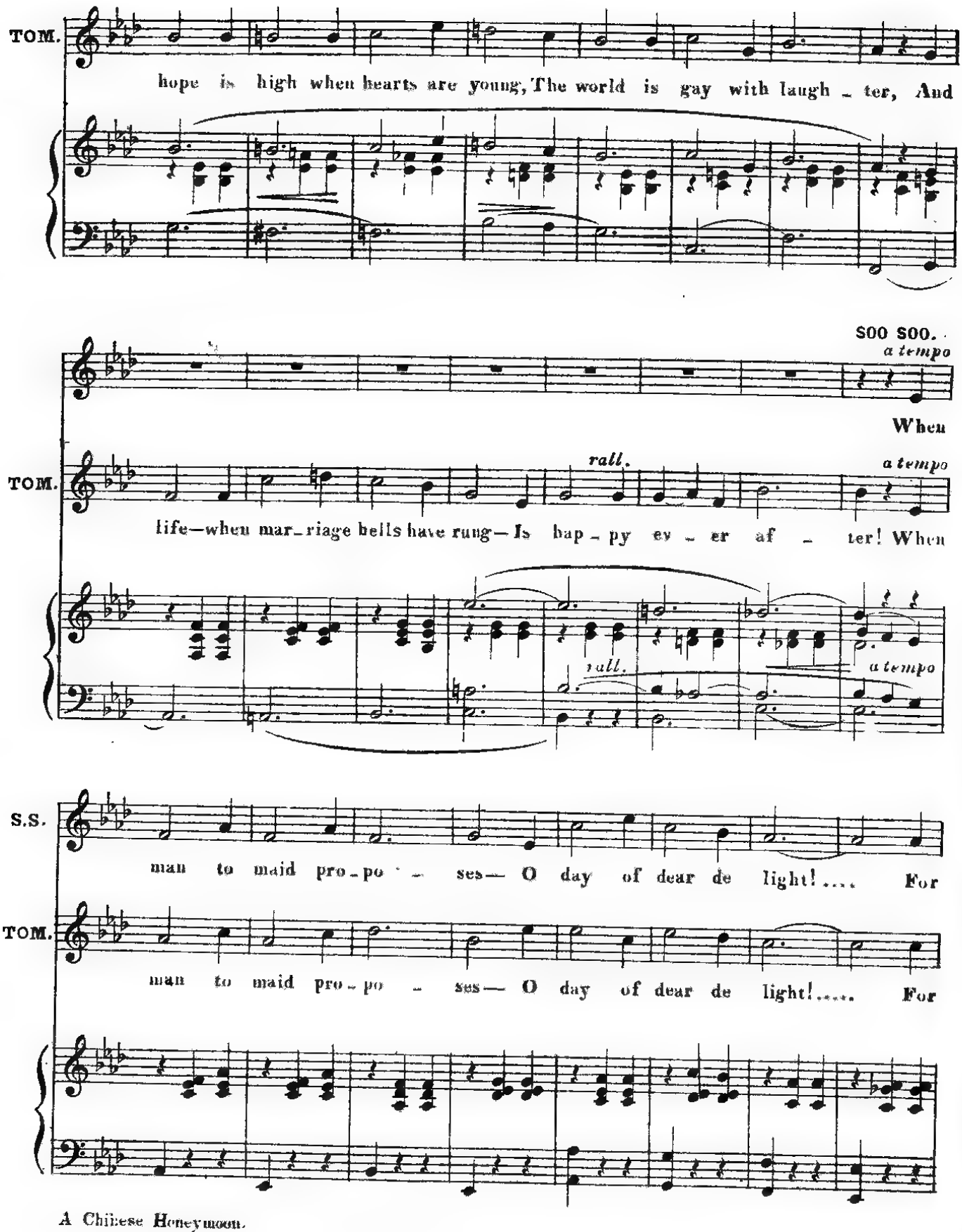
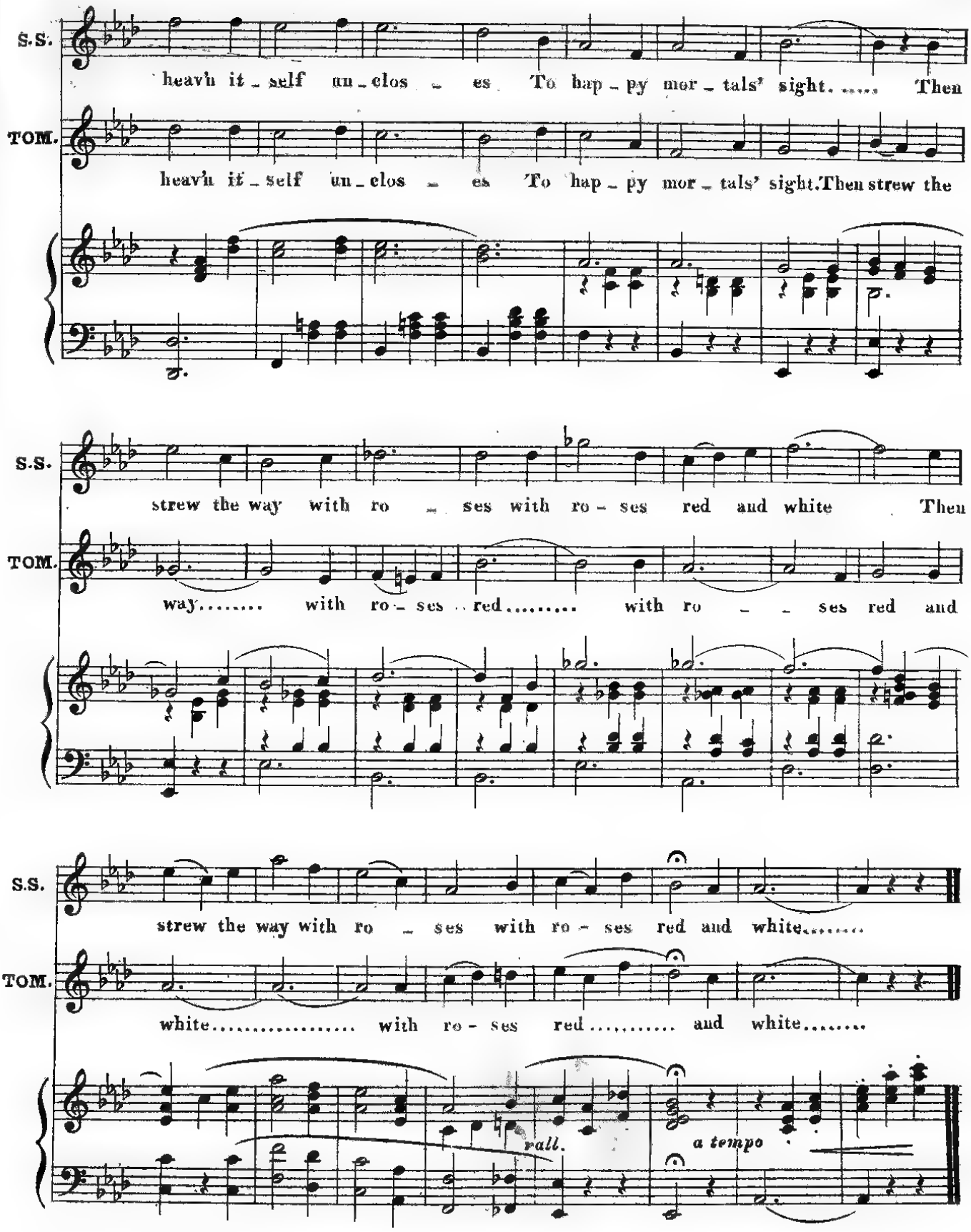

TOM.
hope is high when hearts are young, The world is gay with laugh - ter, And
SOO SOO.
a tempo
When
TOM.
rall.
a tempo
life—when mar-riage bells have rung—Is hap - py ev - er af - ter! When
rall.
a tempo
S.S.
man to maid pro-po - ses— O day of dear de light!.... For
TOM.
man to maid pro-po - ses— O day of dear de light!..... For


S.S.
heav'n it - self un - clos - es To hap - py mor - tals' sight. ..... Then
TOM.
heav'n it - self un - clos - es To hap - py mor - tals' sight. Then strew the
S.S.
strew the way with ro - ses with ro - ses red and white Then
TOM.
way..... with ro - ses red..... with ro - - ses red and
S.S.
strew the way with ro - ses with ro - ses red and white.....
TOM.
white..... with ro - ses red..... and white.....
rall.
a tempo

SOO SOO.

When lov - er woos his la - dy sweet And vows his

p

S.S.

fond sub - mis - sion, He lays an em - pire at her feet—An au - to - crat's po -

p

S.S.

- si - tion! No queen is prouder then than she With pomp of state a - round

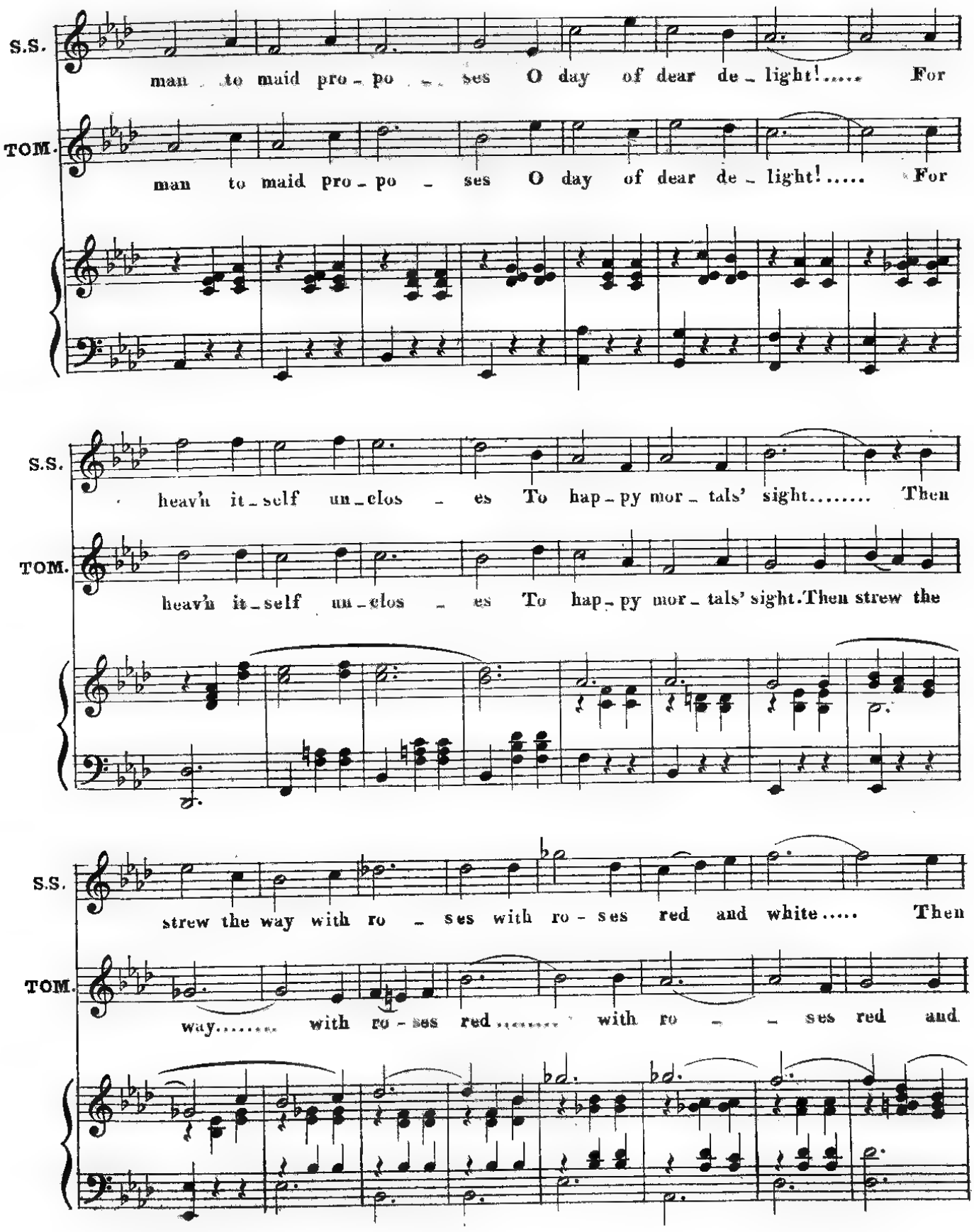
S.S.

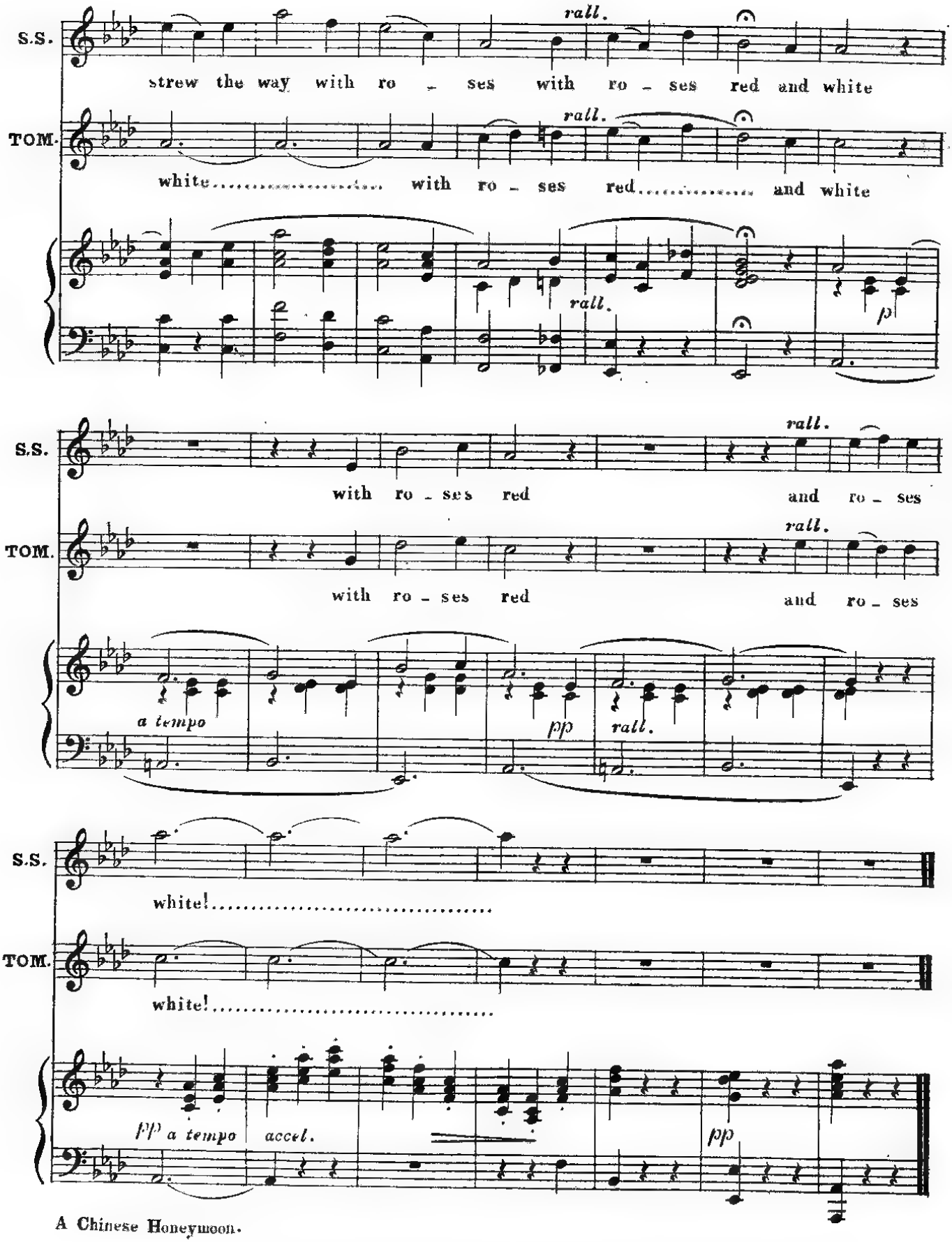
her—Her light - est wish is stern de - cree, For love him - self has crown'd her! When

TOM.

When

rall.


S.S.
man to maid pro - po - ses O day of dear de - light!..... For
TOM.
man to maid pro - po - ses O day of dear de - light!..... For
S.S.
heav'n it - self un - clos - es To hap - py mor - tals' sight..... Then
TOM.
heav'n it - self un - clos - es To hap - py mor - tals' sight. Then strew the
S.S.
strew the way with ro - ses with ro - ses red and white..... Then
TOM.
way..... with ro - ses red..... with ro - ses red and


S.S.
strew the way with ro - ses with ro - ses red and white
rall.
TOM.
white..... with ro - ses red..... and white
rall.
p
S.S.
with ro - ses red and ro - ses
rall.
TOM.
with ro - ses red and ro - ses
rall.
a tempo
pp
rall.
S.S.
white!.....
TOM.
white!.....
pp a tempo accel.
pp

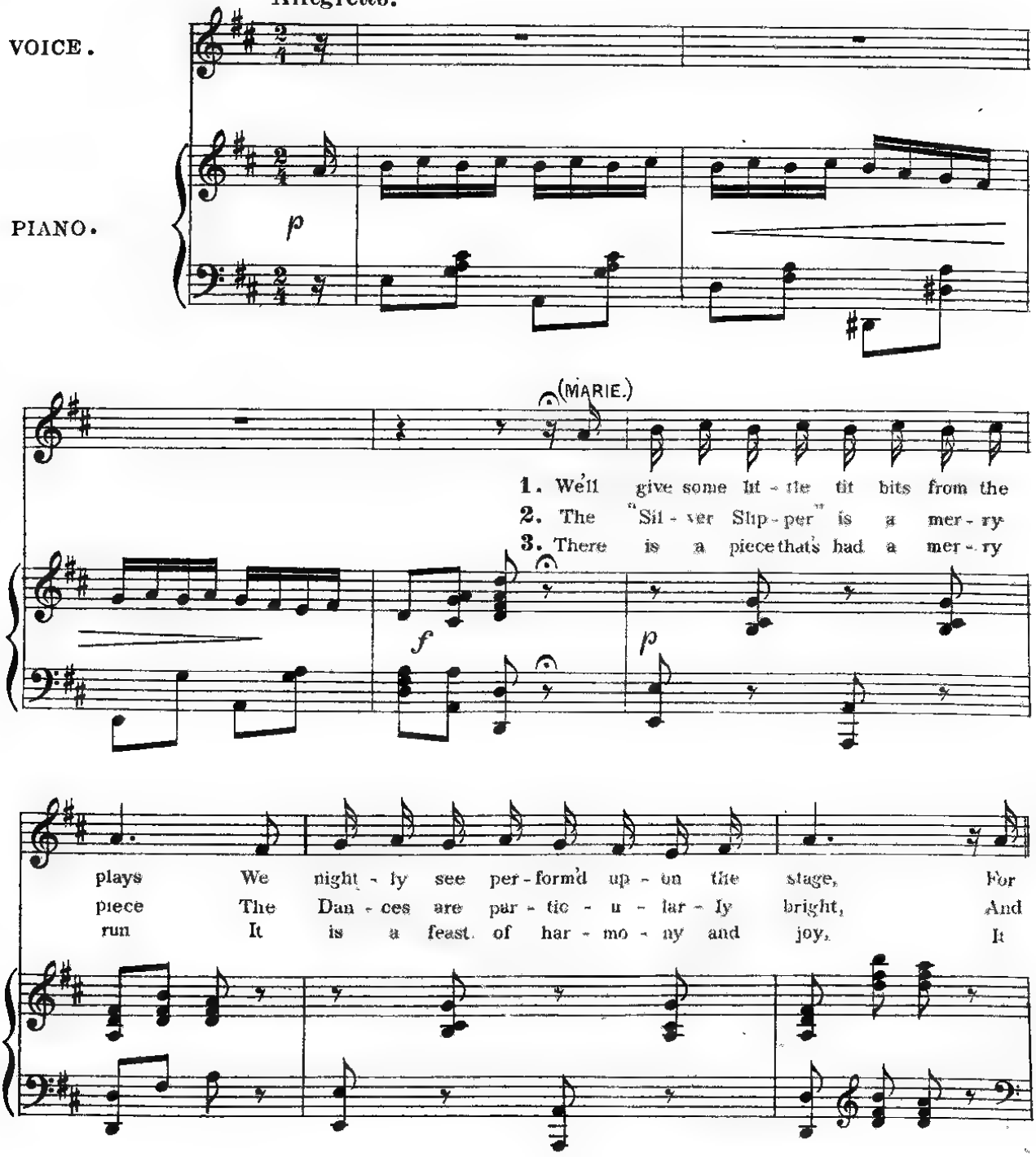
Nº 16. DUET— (HI LUNG & MARIE.) "TIT-BITS FROM THE PLAYS."

Written by GEORGE DANCE. Composed by HOWARD TALBOT.

Allegretto.

VOICE.

PIANO.



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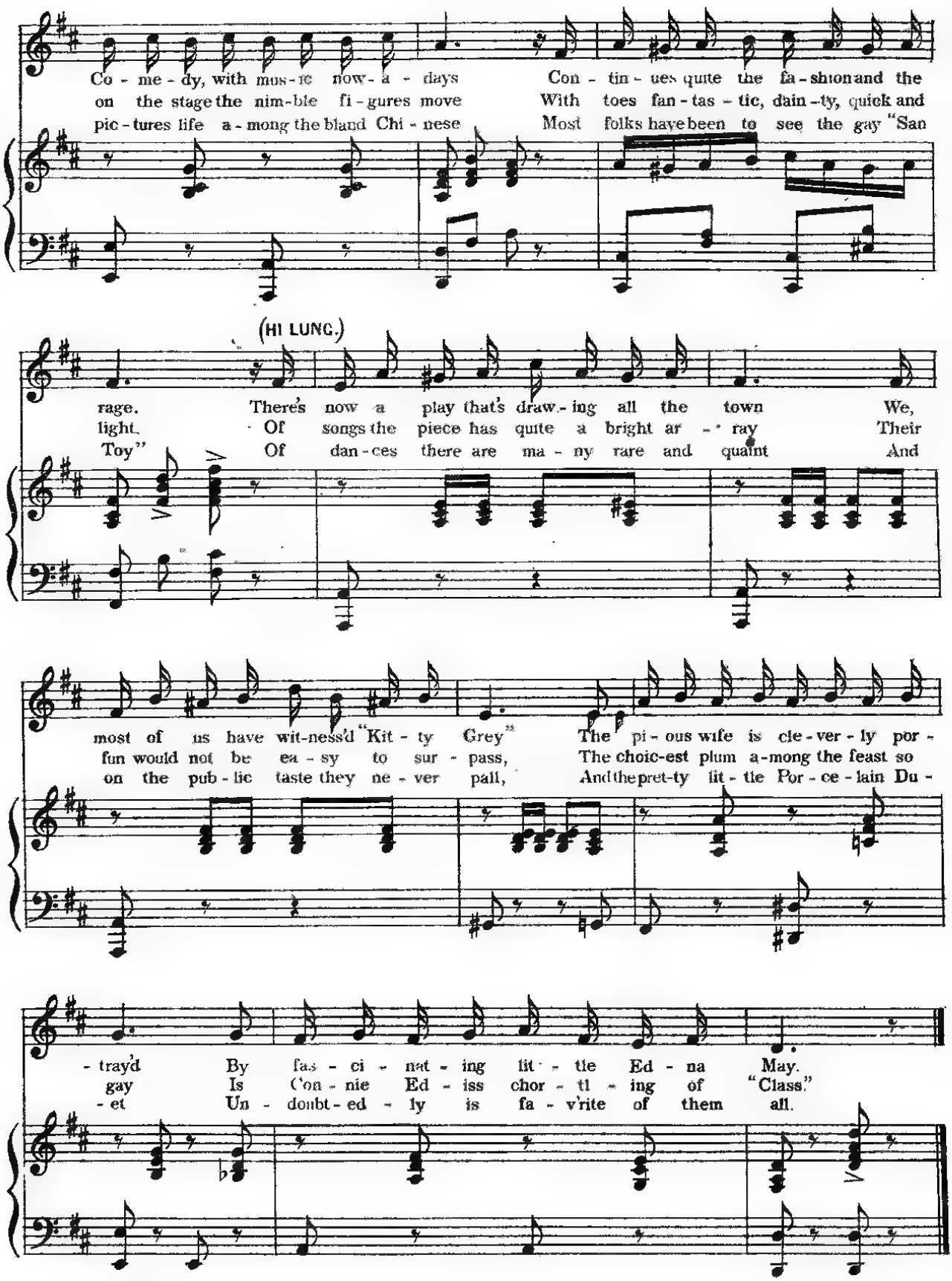
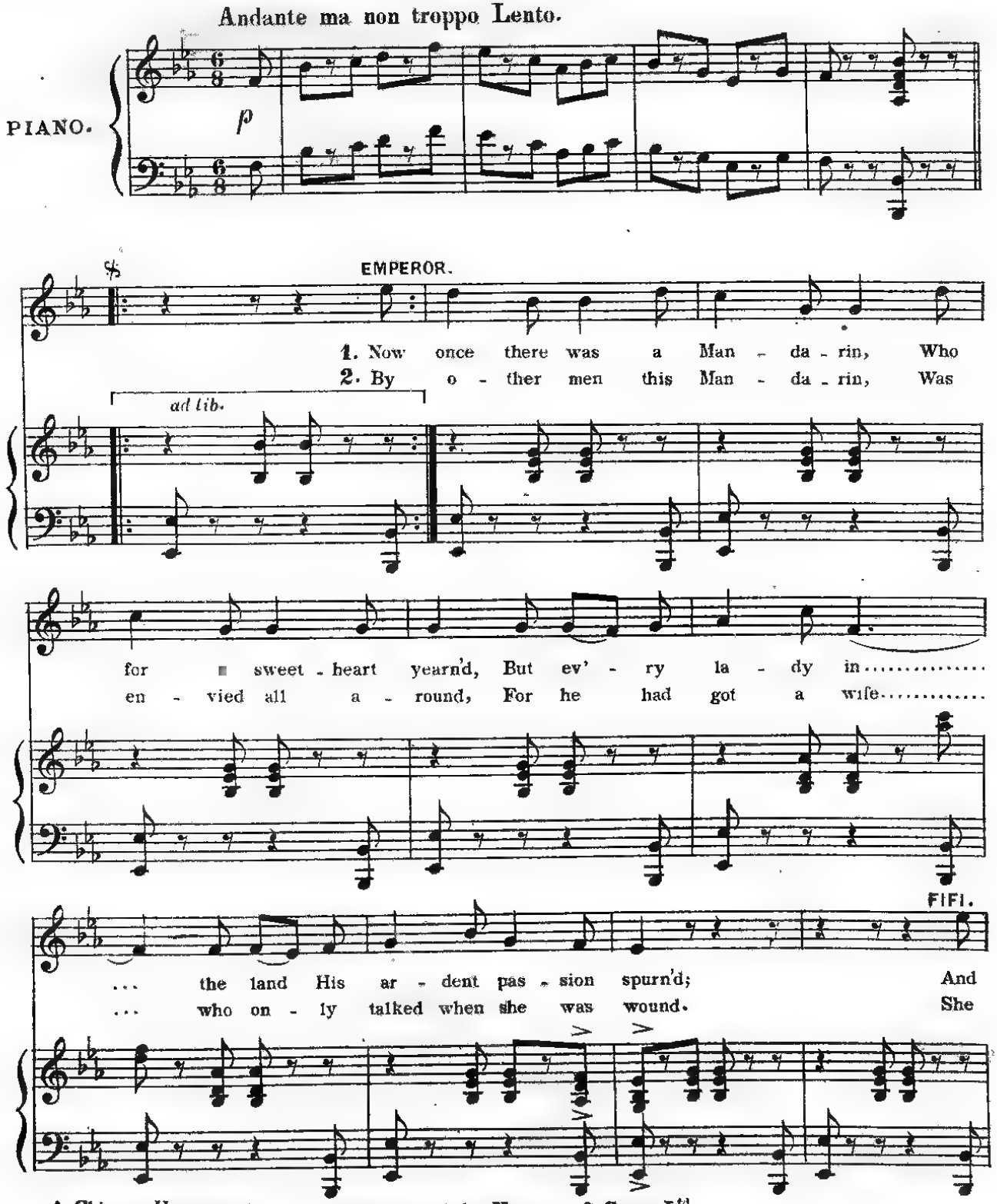

Co - me - dy, with mus - ic now - a - days
Con - tin - ues quite the fa - shion and the
on the stage the nim - ble fi - gures move
With toes fan - tas - tic, dain - ty, quick and
pic - tures life a - mong the bland Chi - nese
Most folks have been to see the gay "San
(HI LUNG.)
rage. There's now a play that's draw - ing all the town We,
light. Of songs the piece has quite a bright ar - ray Their
Toy" Of dan - ces there are ma - ny rare and quaint And
most of us have wit - ness'd "Kit - ty Grey" The pi - ous wife is cle - ver - ly por -
fun would not be ea - sy to sur - pass, The choic - est plum a - mong the feast so
on the pub - lic taste they ne - ver pall, And the pret - ty lit - tle Por - ce - lain Du -
- tray'd By fas - ci - nat - ing lit - tle Ed - na May.
gay Is Con - nie Ed - iss chor - tl - ing of "Class."
- et Un - doubt - ed - ly is fa - v'rite of them all.

Nº 17. DUET — (EMPEROR & FI FI.) "CLICK, CLICK."

Written by GEORGE DANCE. Composed by HOWARD TALBOT.



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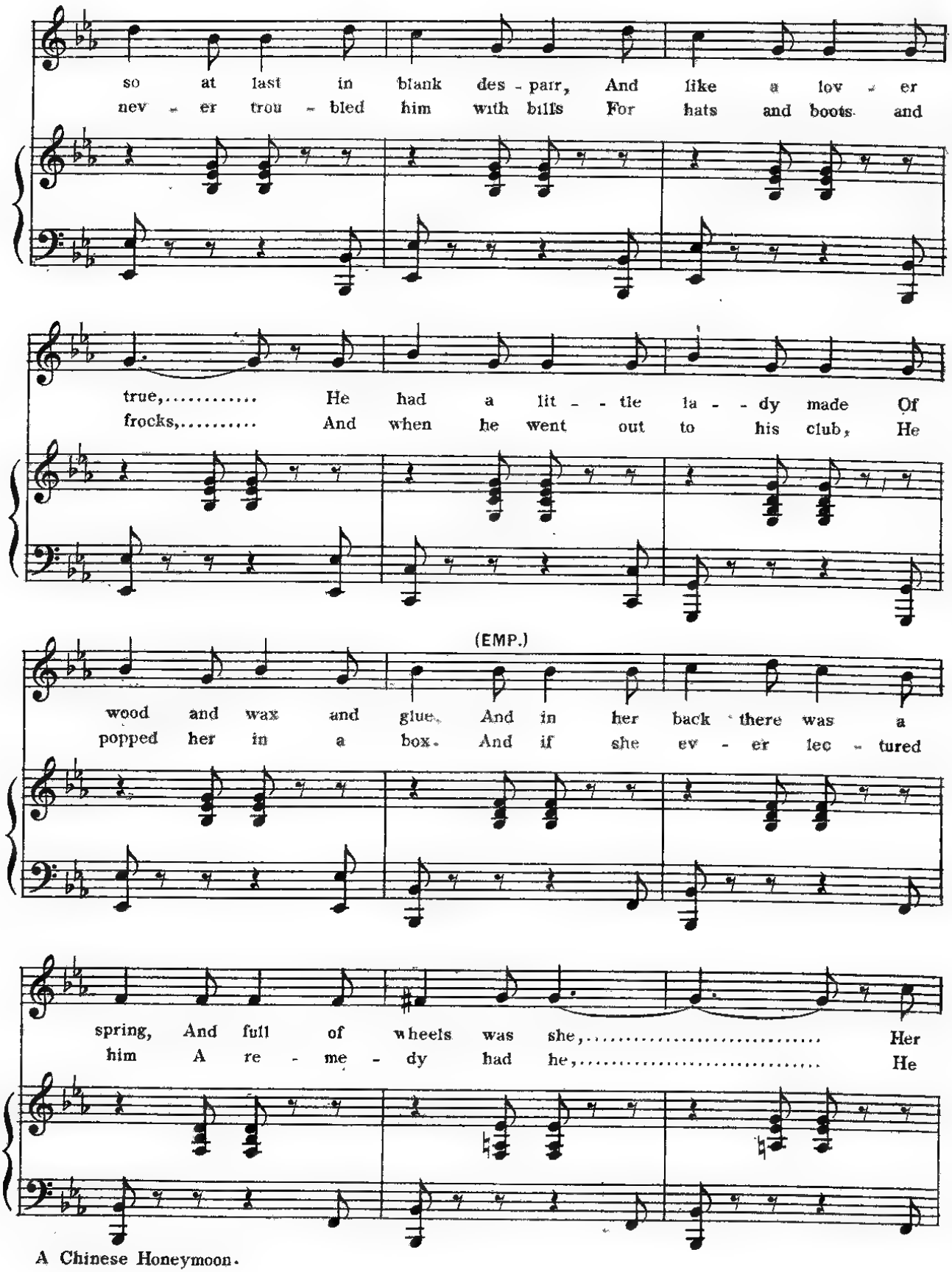
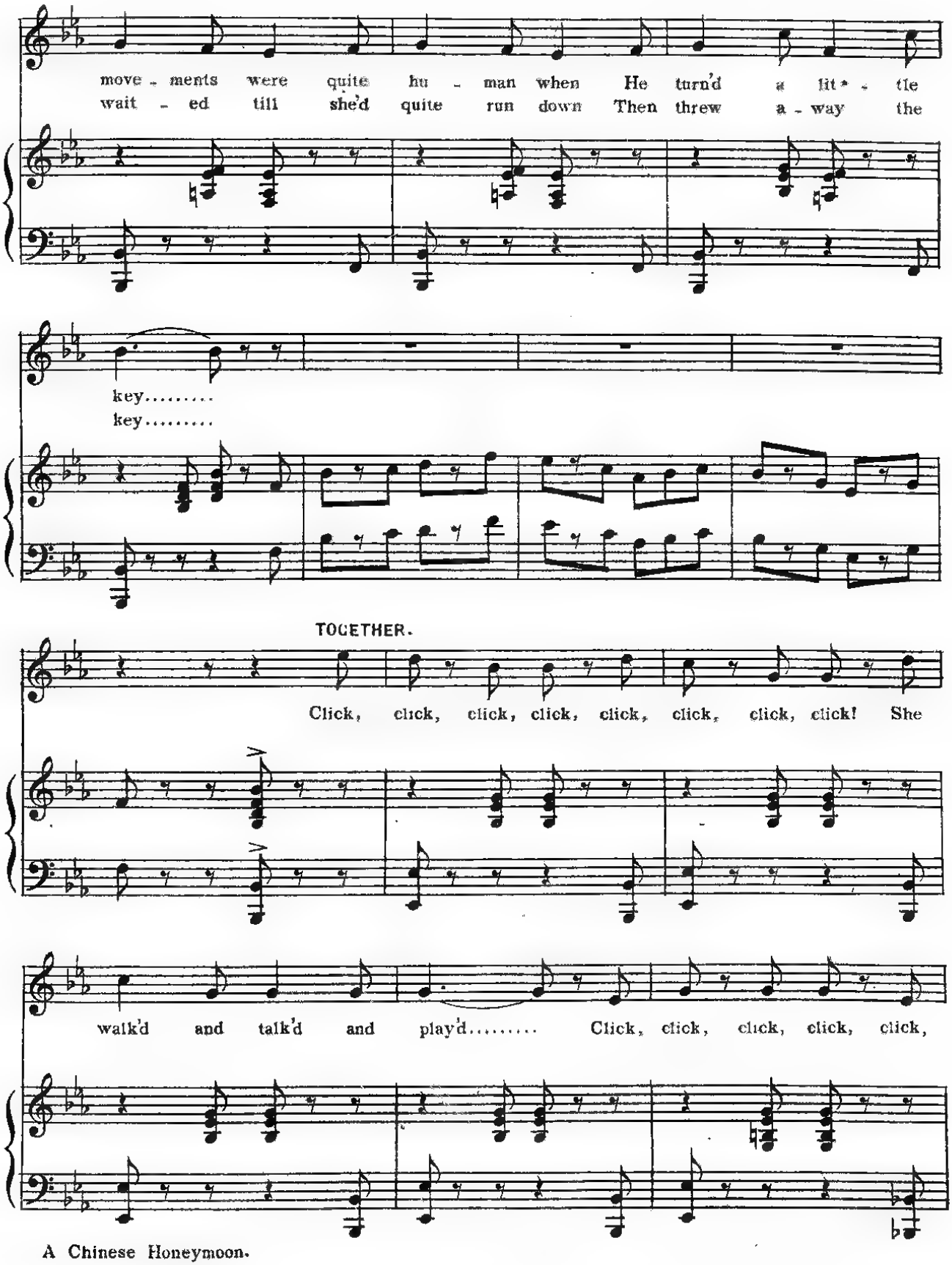
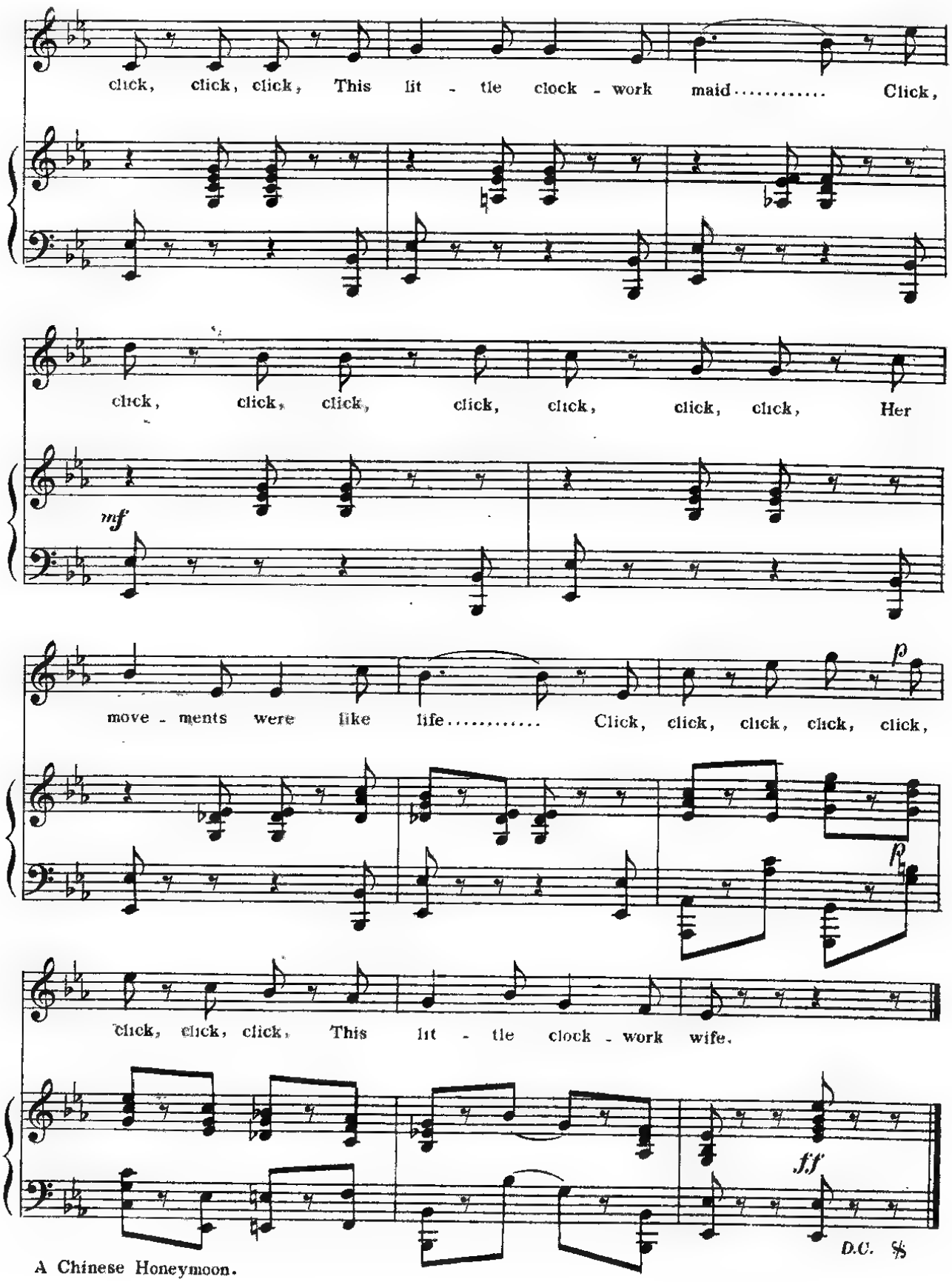
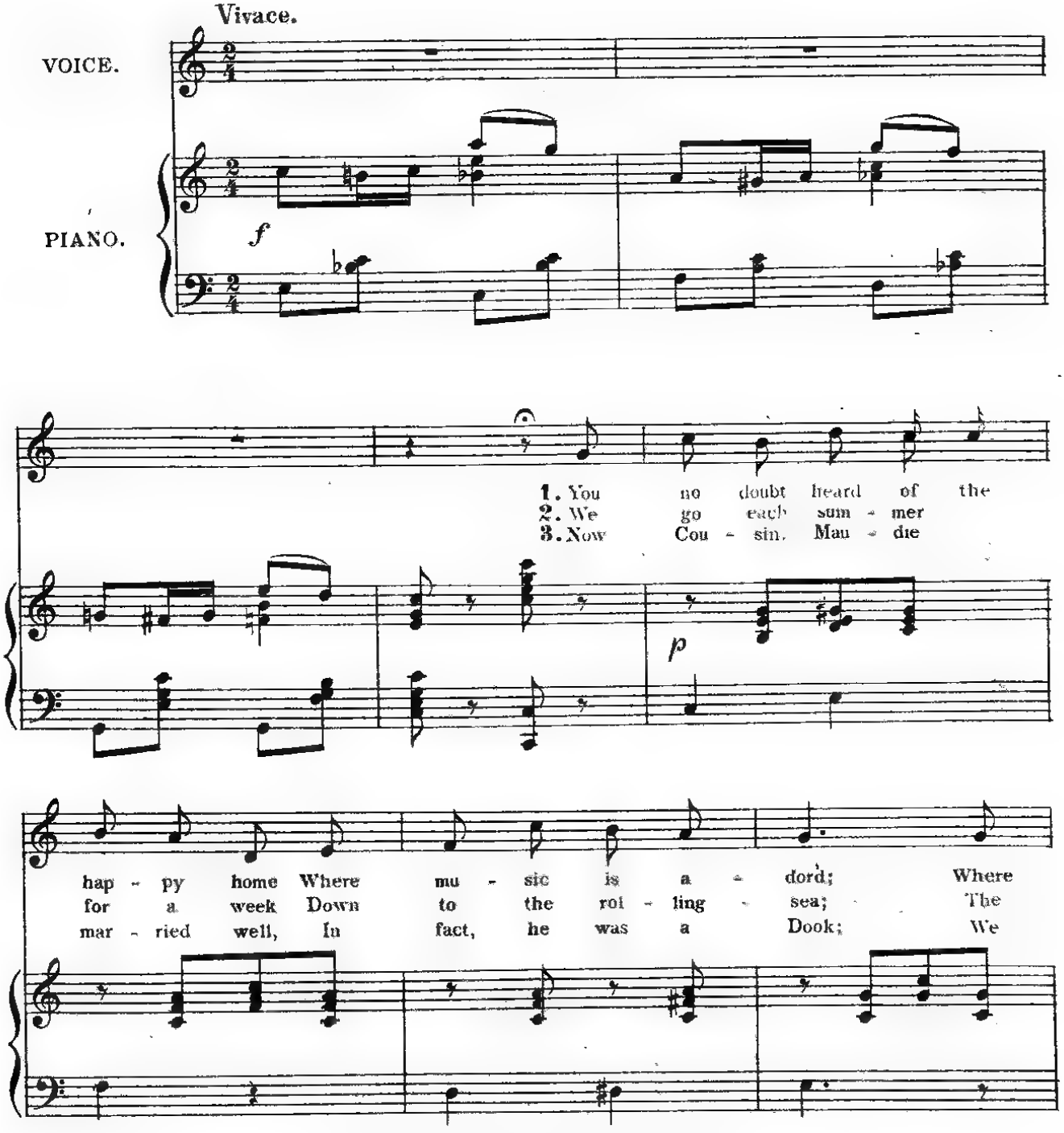

so at last in blank des - pair, And like a lov - er
nev - er trou - bled him with bills For hats and boots and
true,..... He had a lit - - tle la - - dy made Of
frocks,..... And when he went out to his club, He
(EMP.)
wood and wax and glue. And in her back there was a
popped her in a box. And if she ev - er lec - tured
spring, And full of wheels was she,..... Her
him A re - me - dy had he,..... He


move - ments were quite hu - man when He turn'd a lit* - tle
wait - ed till she'd quite run down Then threw a - way the
key.....
key.....
TOGETHER.
Click, click, click, click, click, click, click, click! She
walk'd and talk'd and play'd..... Click, click, click, click, click,


click, click, click, This lit - tle clock - work maid..... Click,
click, click, click, click, click, click, click, Her
mf
move - ments were like life..... Click, click, click, click, click,
p
R
click, click, click, This lit - tle clock - work wife.
ff
D.C. %

No. 18. SONG & CHORUS — (FI FI.) "MARTHA SPANKS THE GRAND PIANNER."

Written by GEORGE DANCE. Composed by HOWARD TALBOT.



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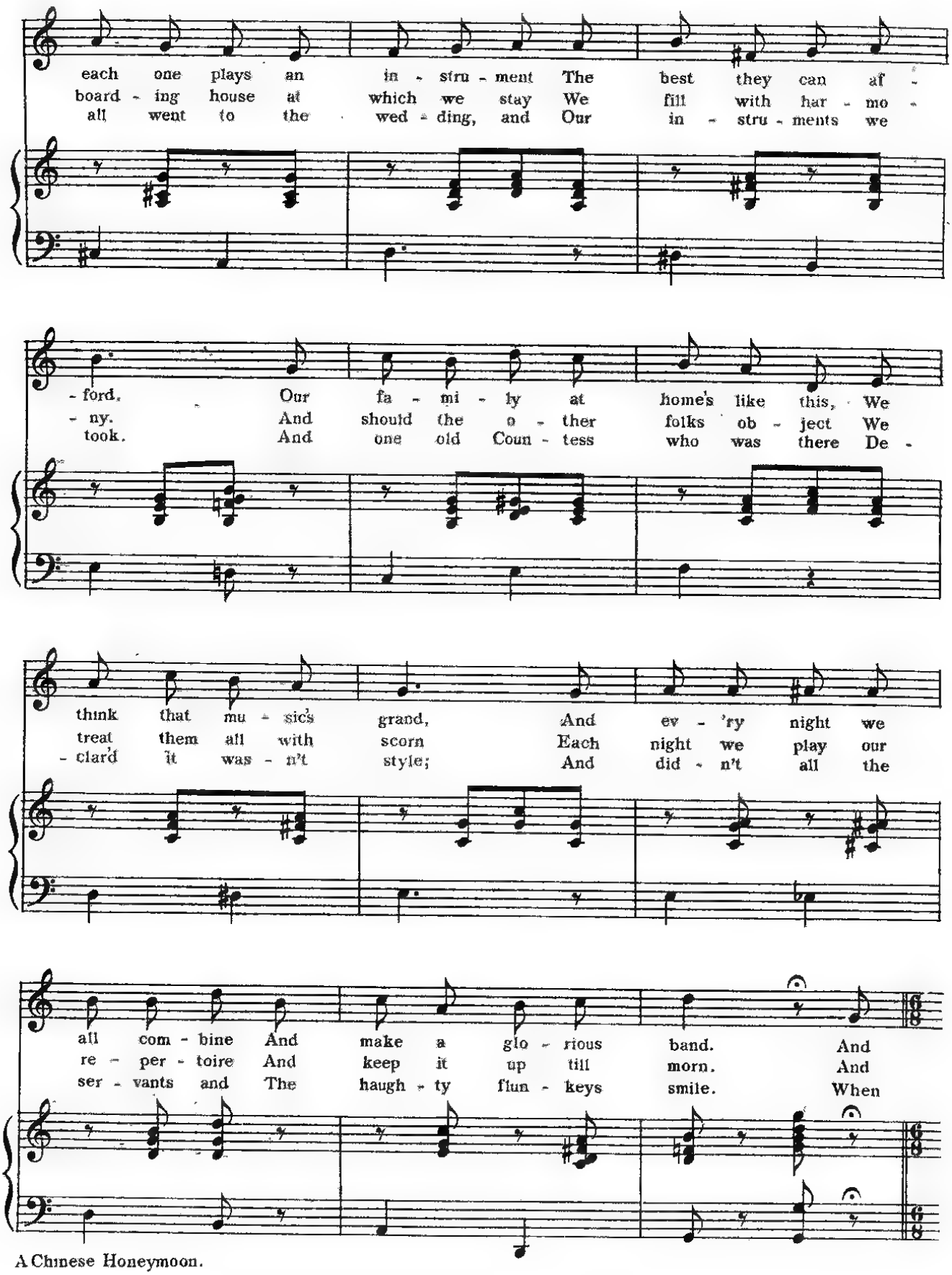
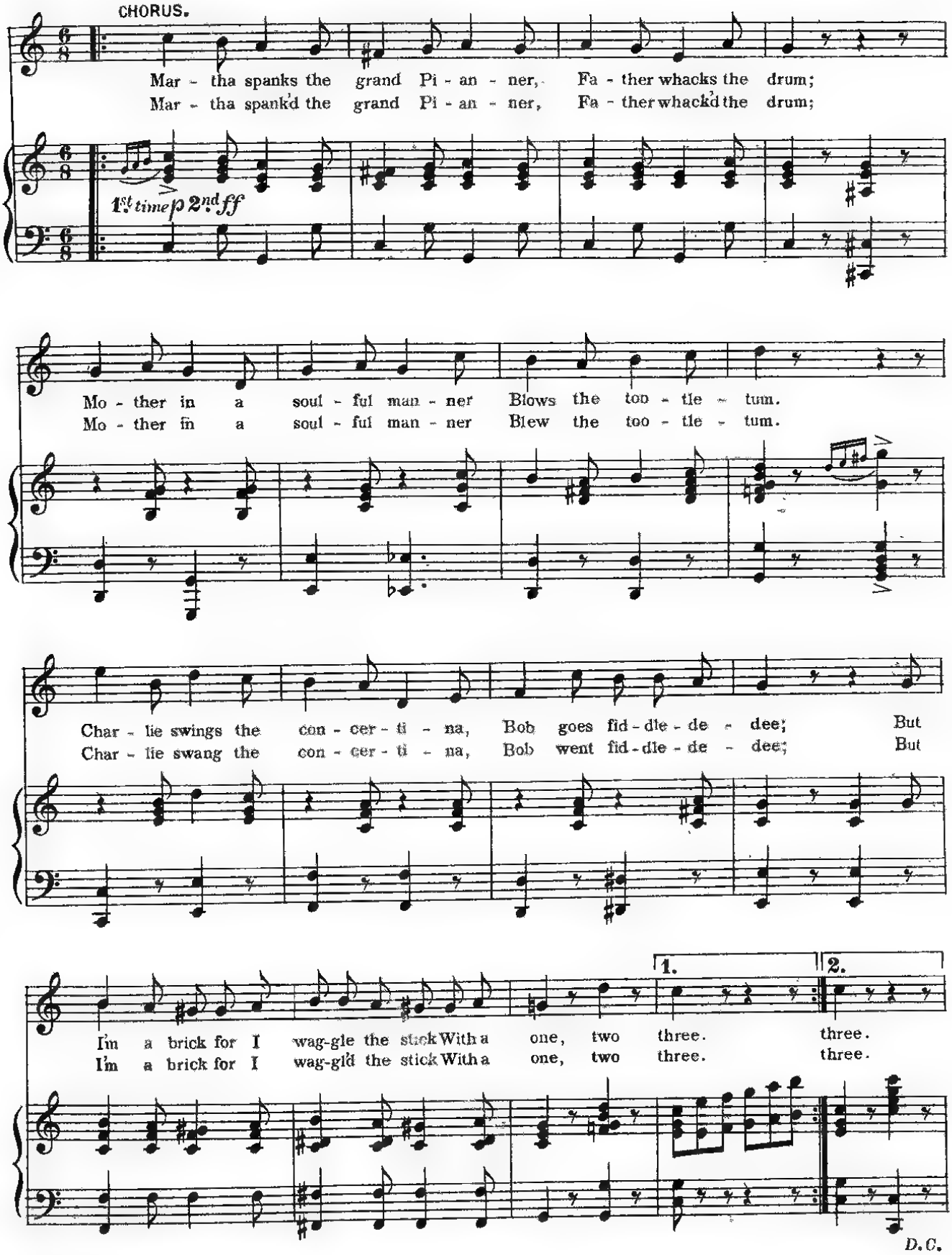
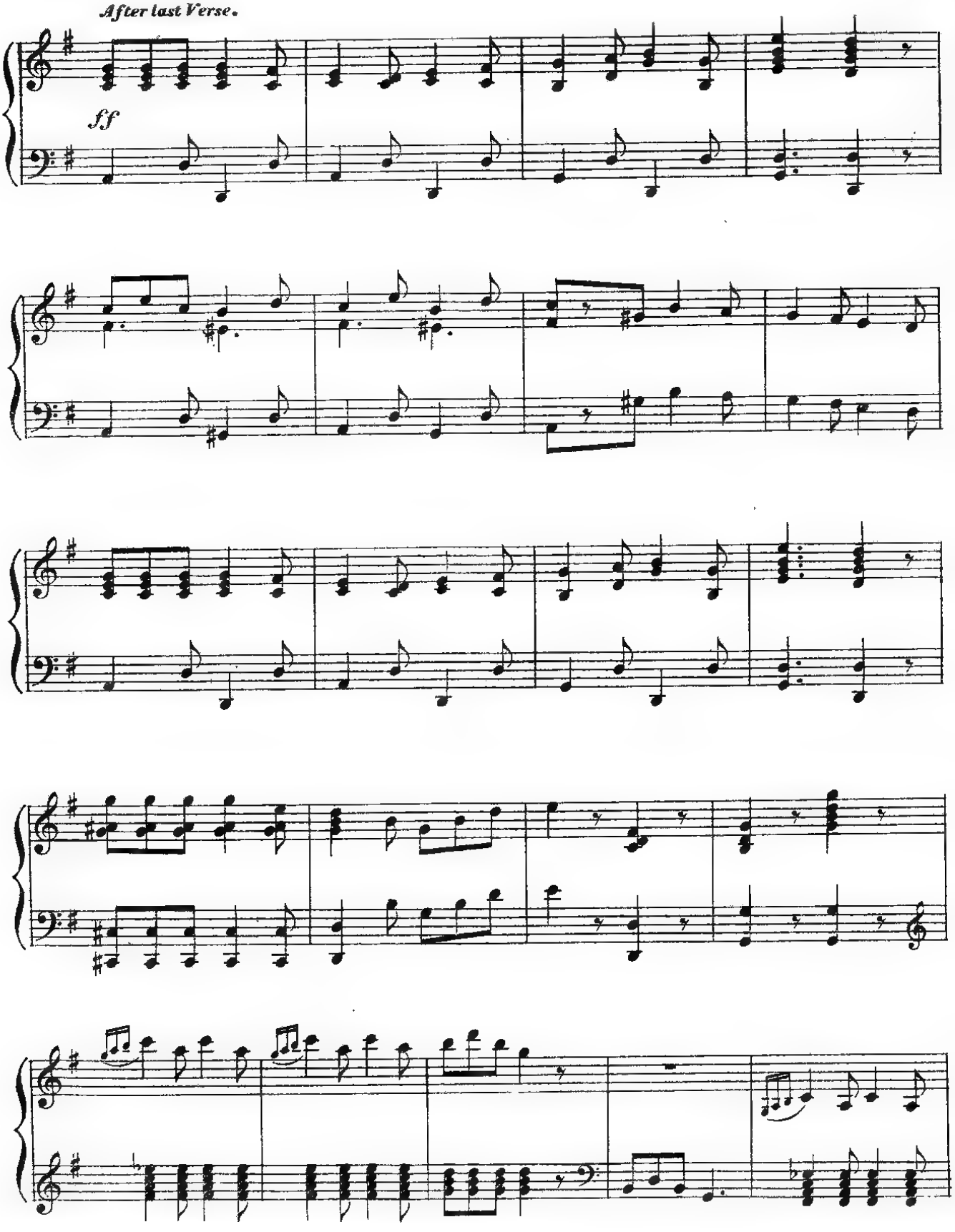
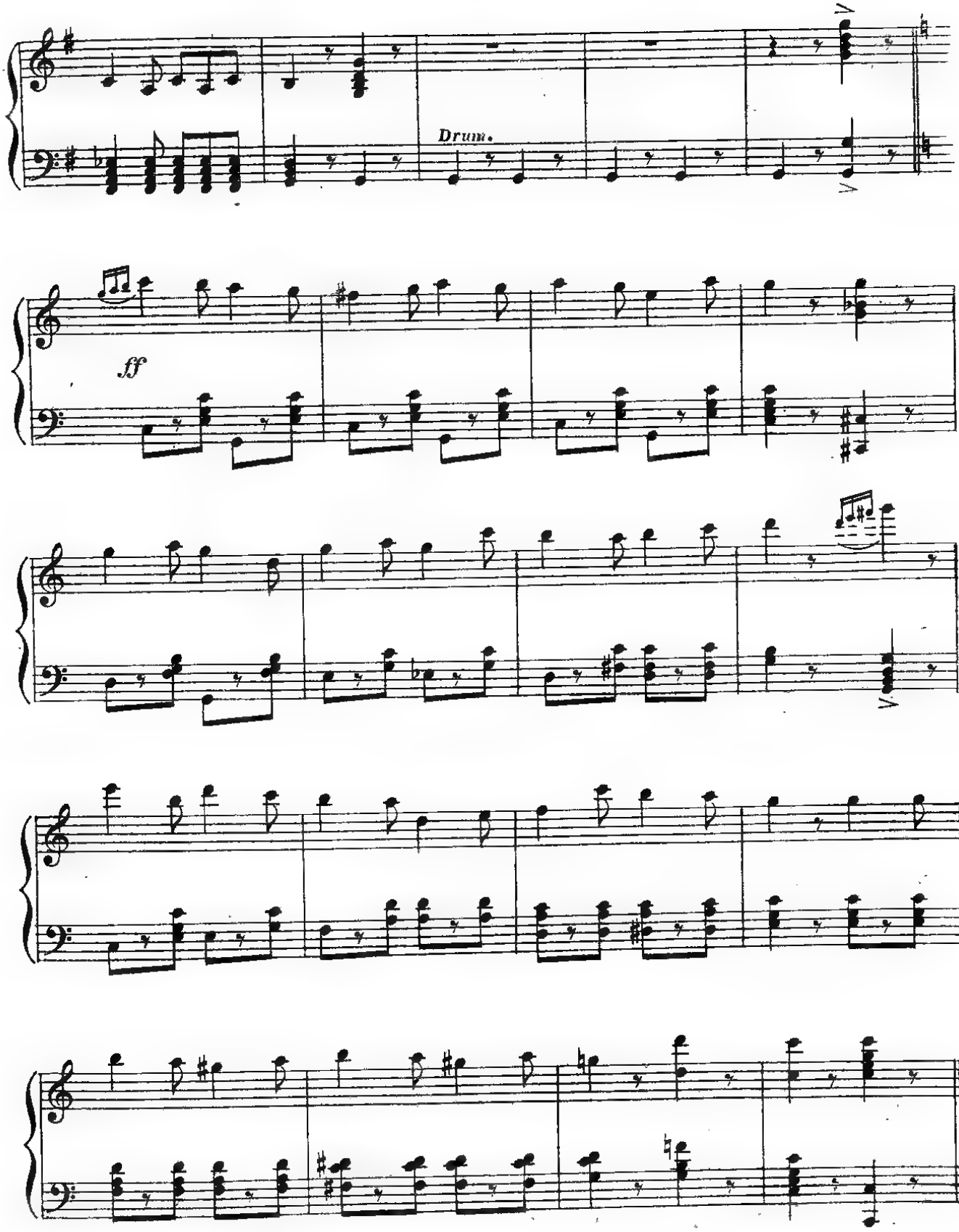


A Chinese Honeymoon.


CHORUS.
Mar - tha spanks the grand Pi - an - ner, Fa - ther whacks the drum;
Mar - tha spank'd the grand Pi - an - ner, Fa - ther whack'd the drum;
1st time p 2nd ff
Mo - ther in a soul - ful man - ner Blows the too - tle - tum.
Mo - ther in a soul - ful man - ner Blew the too - tle - tum.
Char - lie swings the con - cer - ti - na, Bob goes fid - dle - de - dee; But
Char - lie swang the con - cer - ti - na, Bob went fid - dle - de - dee; But
1.
2.
I'm a brick for I wag-gle the stick With a one, two three. three.
I'm a brick for I wag-gle the stick With a one, two three. three.
D.C.

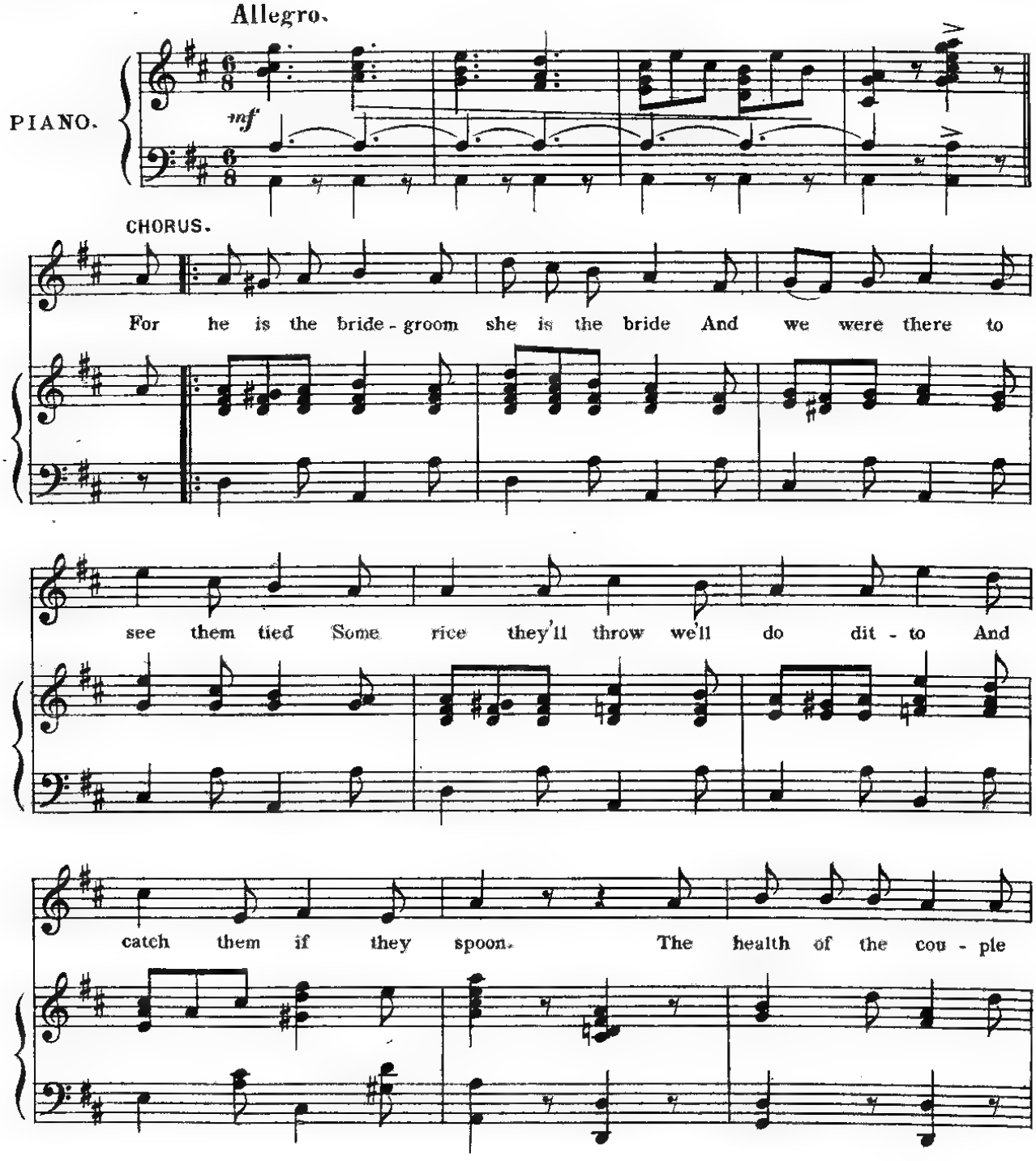
After last Verse.




Drum.
ff

No. 19 FINALE.

Written by GEORGE DANCE. Composed by HOWARD TALBOT.



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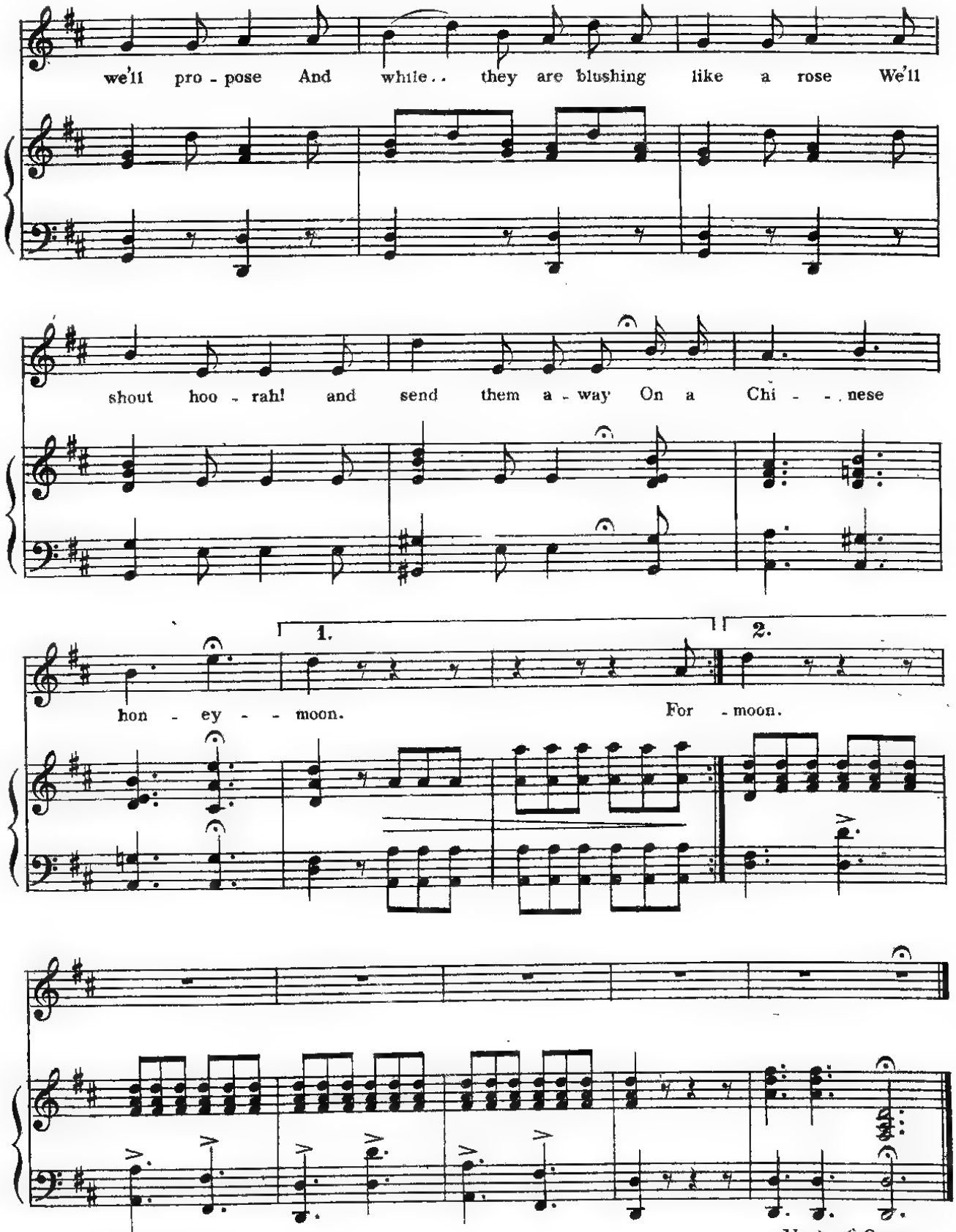
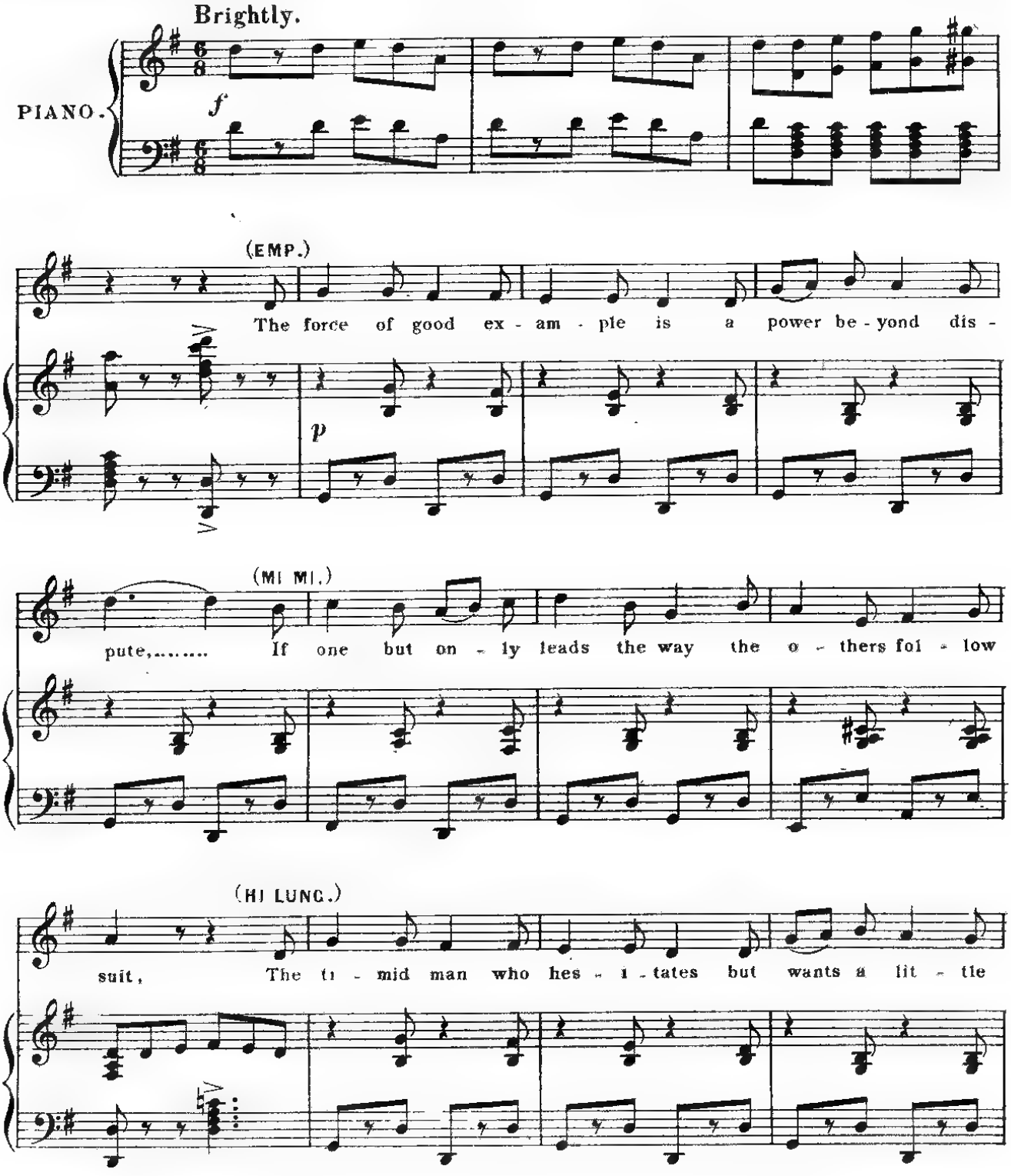


A Chinese Honeymoon.

End of Opera.

No. 20. SESTET.—"FOLLOW YOUR LEADER."

Written by GEORGE DANCE. Music by ERNEST VOUSDEN.



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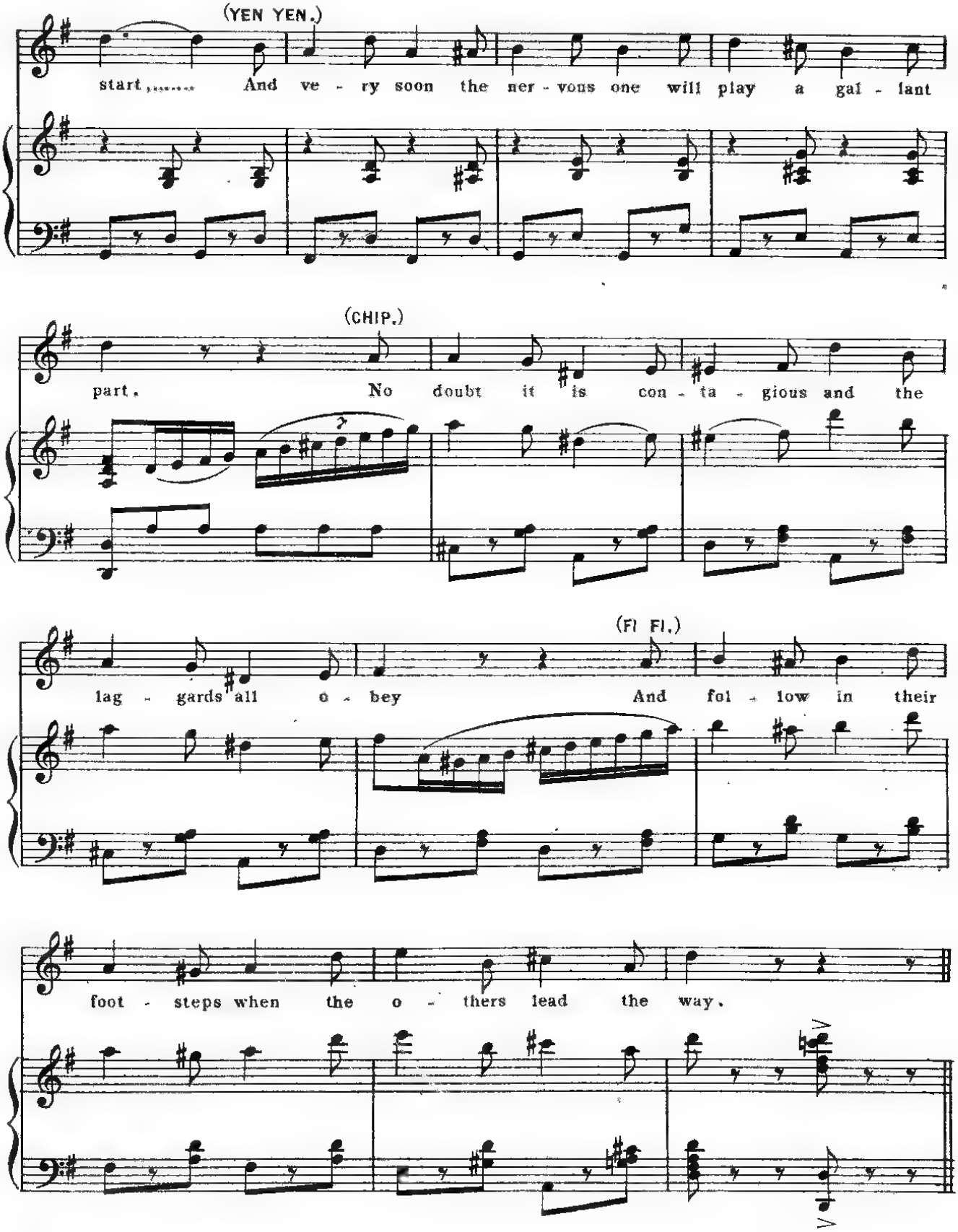
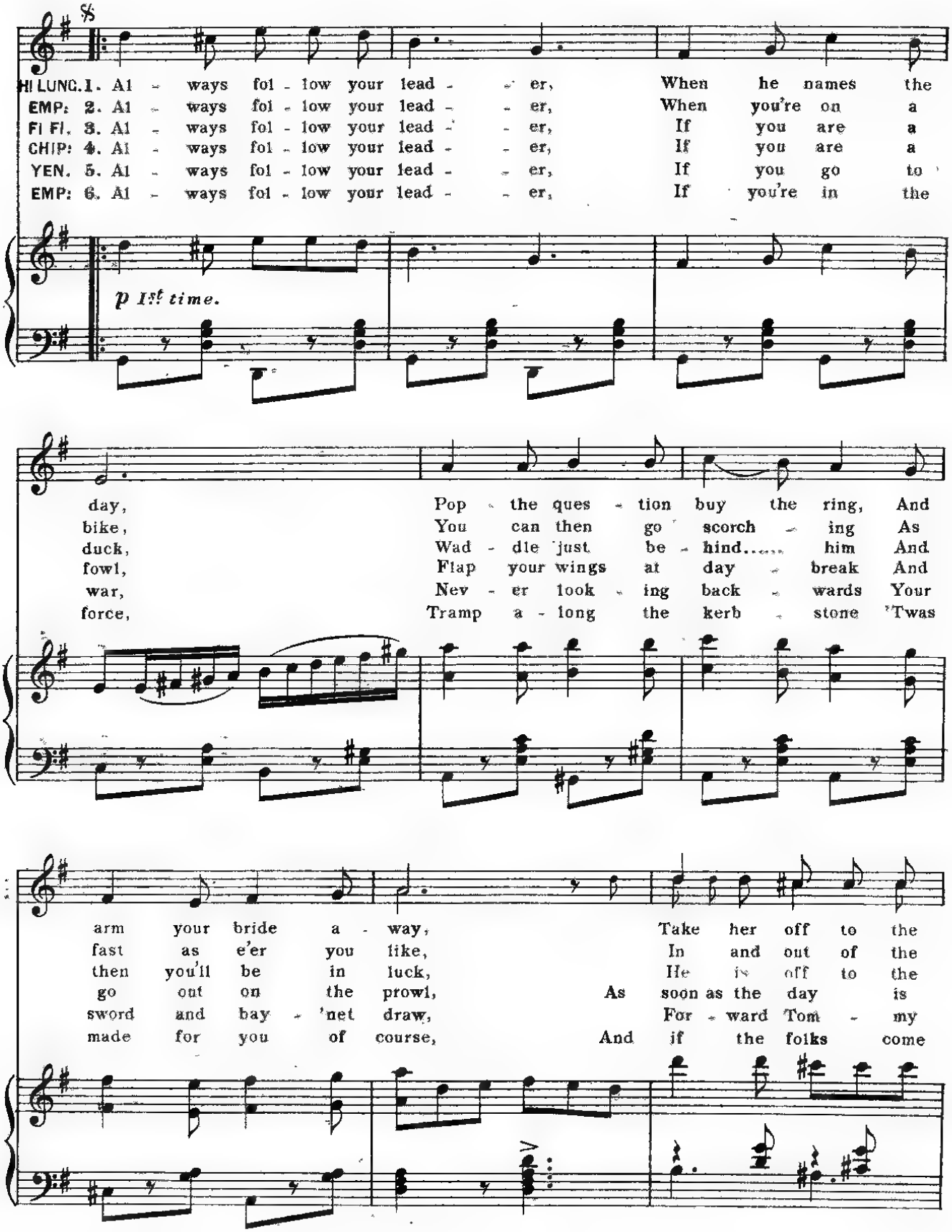
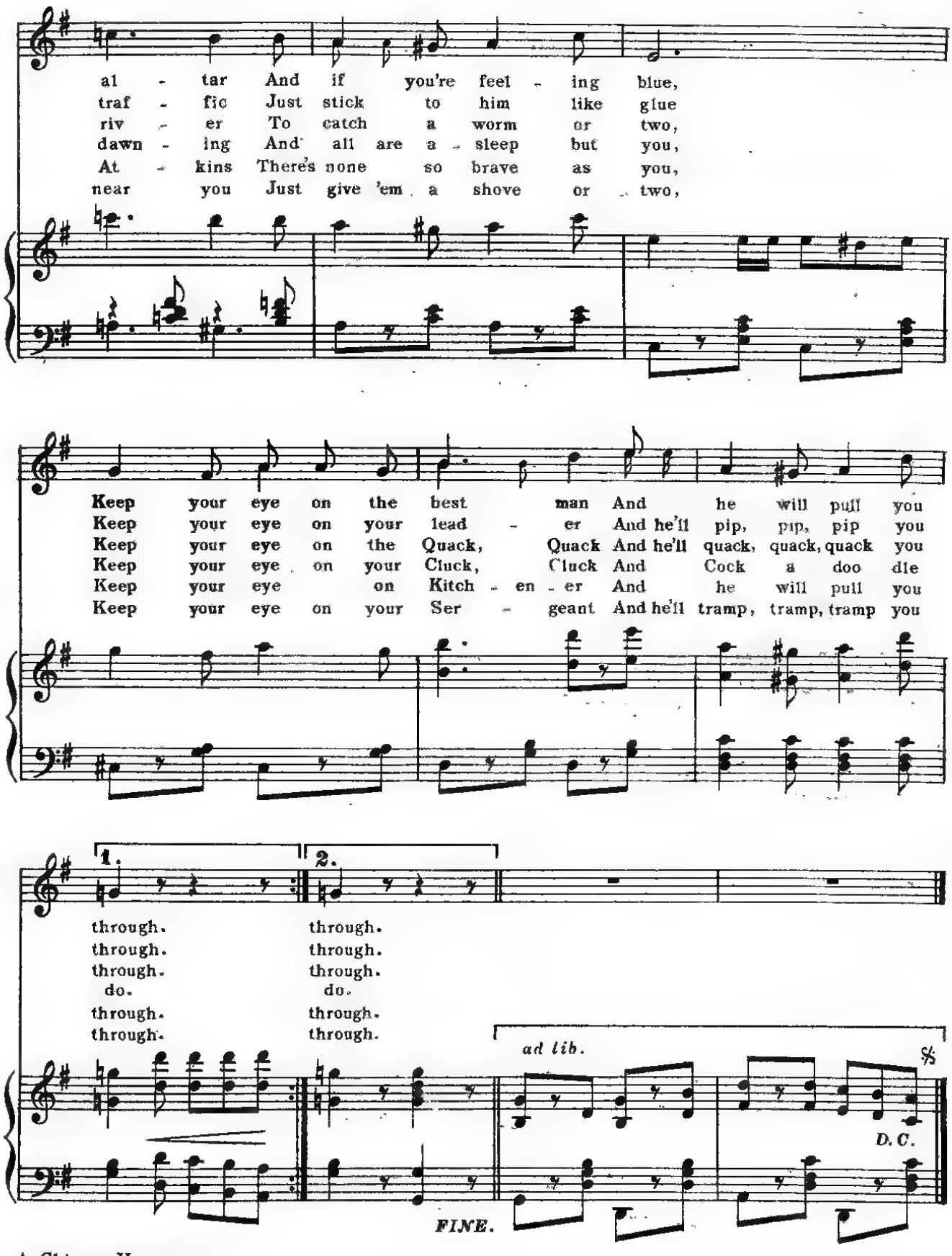

(YEN YEN.)
start,..... And ve - ry soon the ner - vous one will play a gal - lant
(CHIP.)
part. No doubt it is con - ta - gious and the
(FI FI.)
lag - gards all o - bey And fol - low in their
foot - steps when the o - thers lead the way.

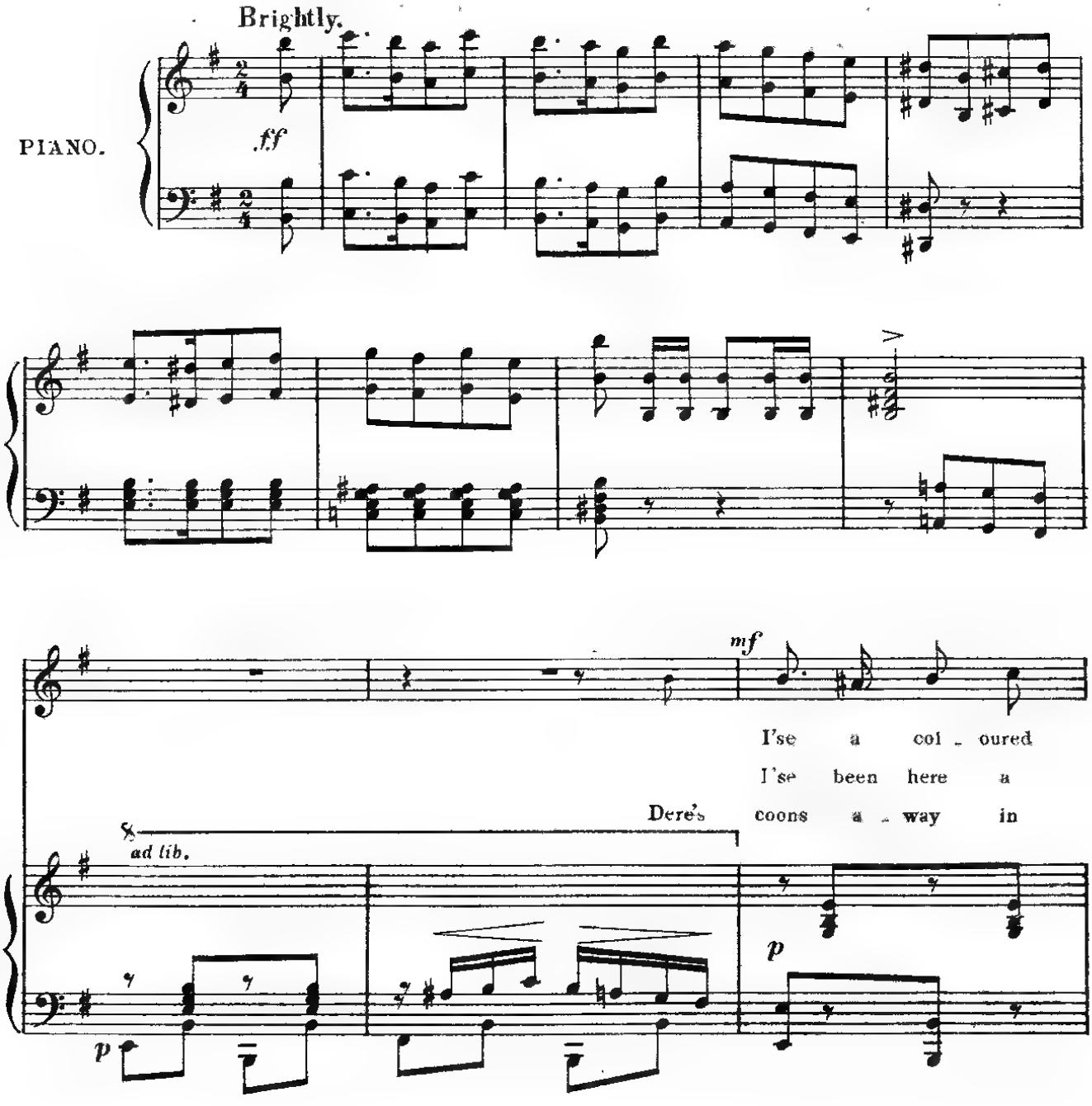

HI LUNG. 1. Al - ways fol - low your lead - er, When he names the
EMP: 2. Al - ways fol - low your lead - er, When you're on a
FI FI. 3. Al - ways fol - low your lead - er, If you are a
CHIP: 4. Al - ways fol - low your lead - er, If you are a
YEN. 5. Al - ways fol - low your lead - er, If you go to
EMP: 6. Al - ways fol - low your lead - er, If you're in the
p 1st time.
day, Pop the ques - tion buy the ring, And
bike, You can then go scorch - ing As
duck, Wad - dle just be - hind..... him And
fowl, Flap your wings at day - break And
war, Nev - er look - ing back - wards Your
force, Tramp a - long the kerb - stone 'Twas
arm your bride a - way, Take her off to the
fast as e'er you like, In and out of the
then you'll be in luck, He is off to the
go out on the prowl, As soon as the day is
sword and bay - 'net draw, For - ward Tom - my
made for you of course, And if the folks come



A Chinese Honeymoon.

Nº 21. SONG. — "MANDIE OF OHIO."

Written by FRED. OLIVER. Music by ERNEST VOUSDEN.



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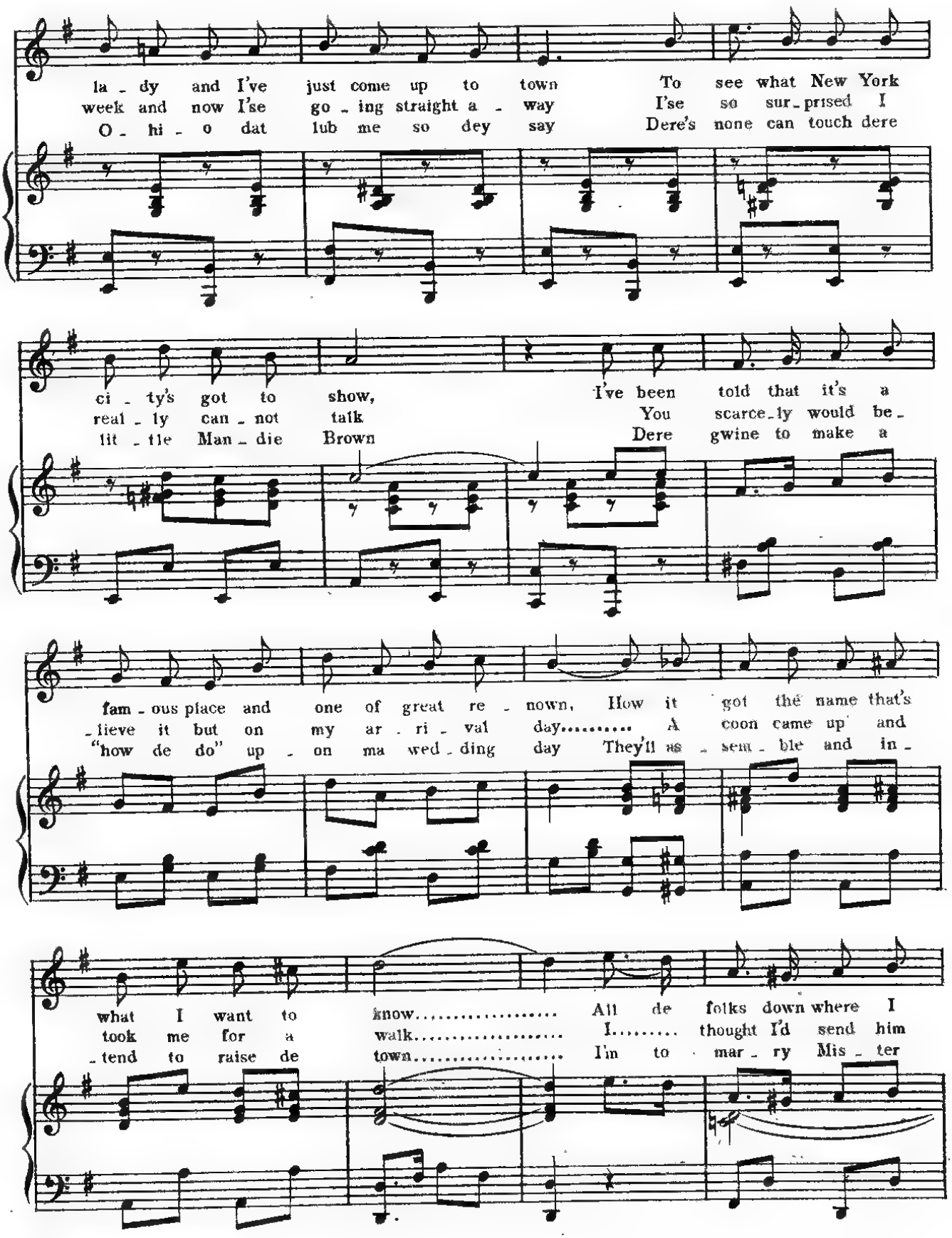
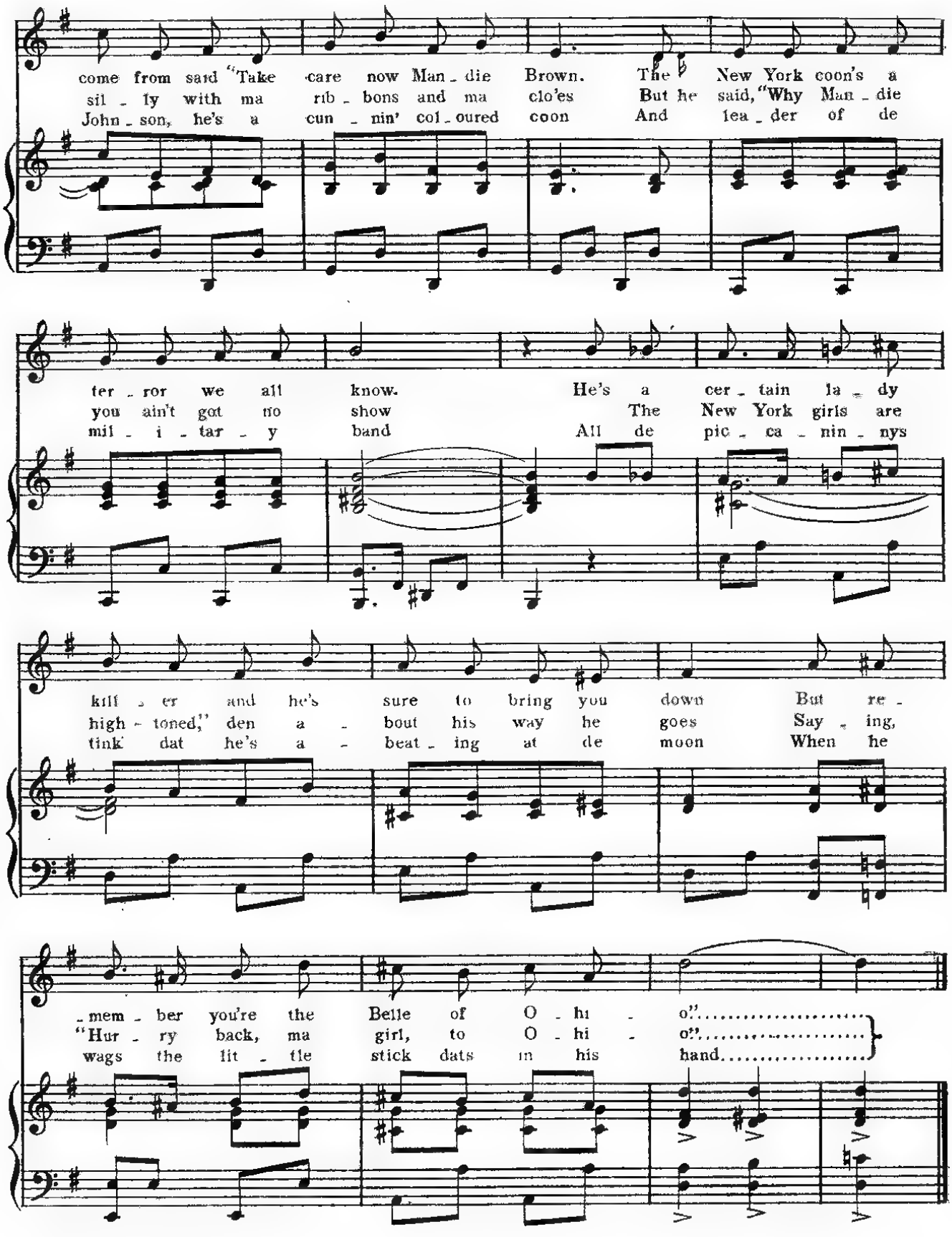
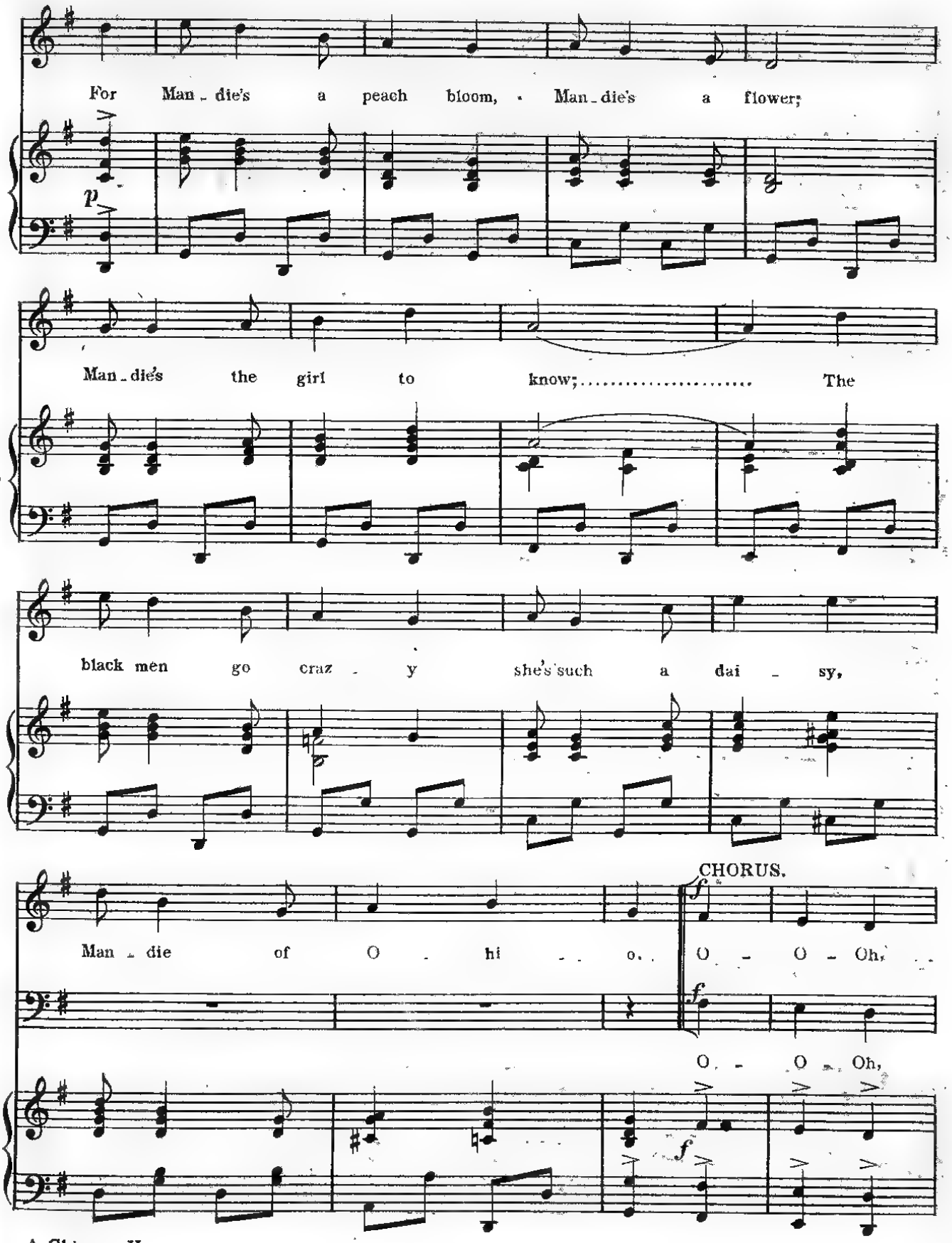
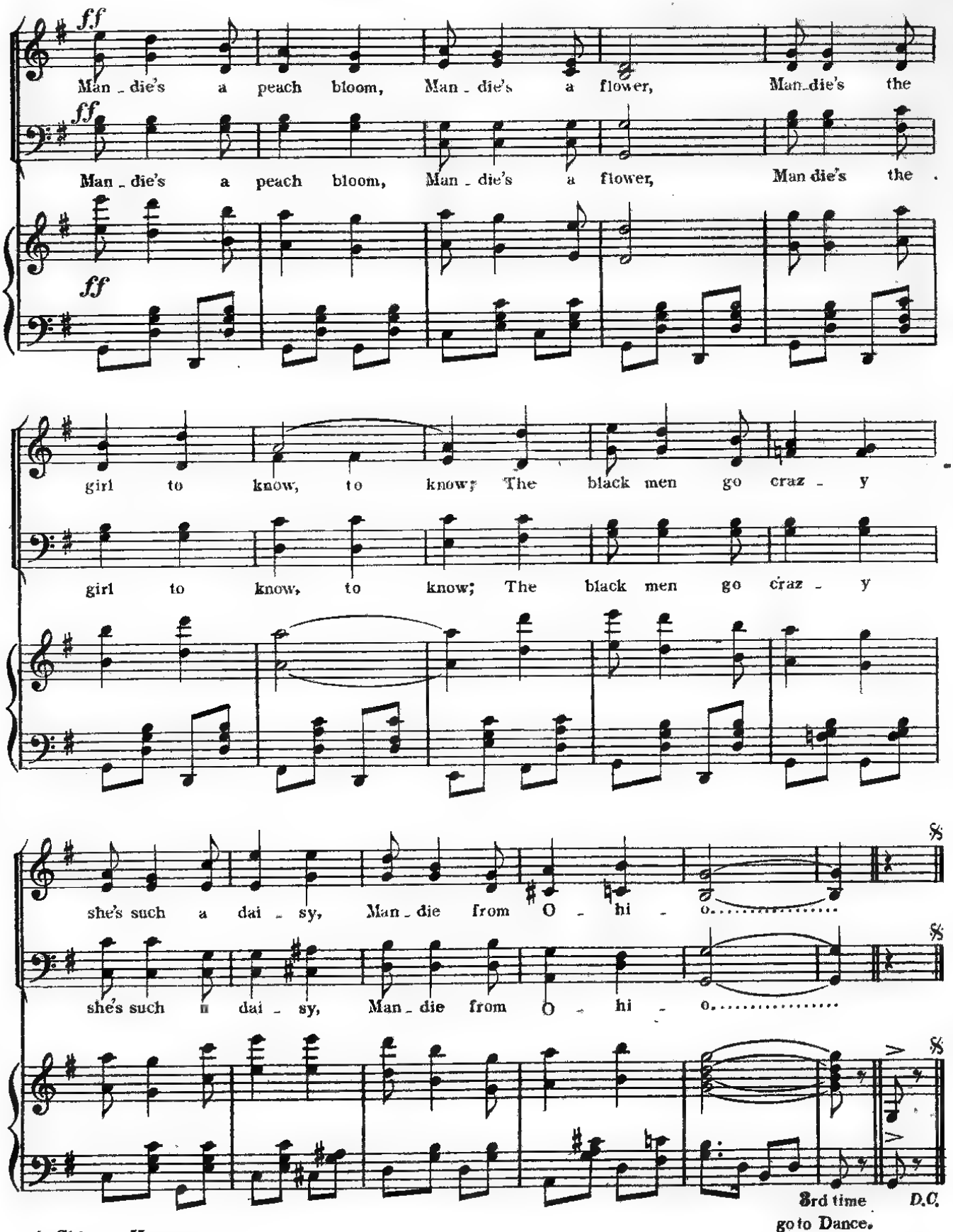
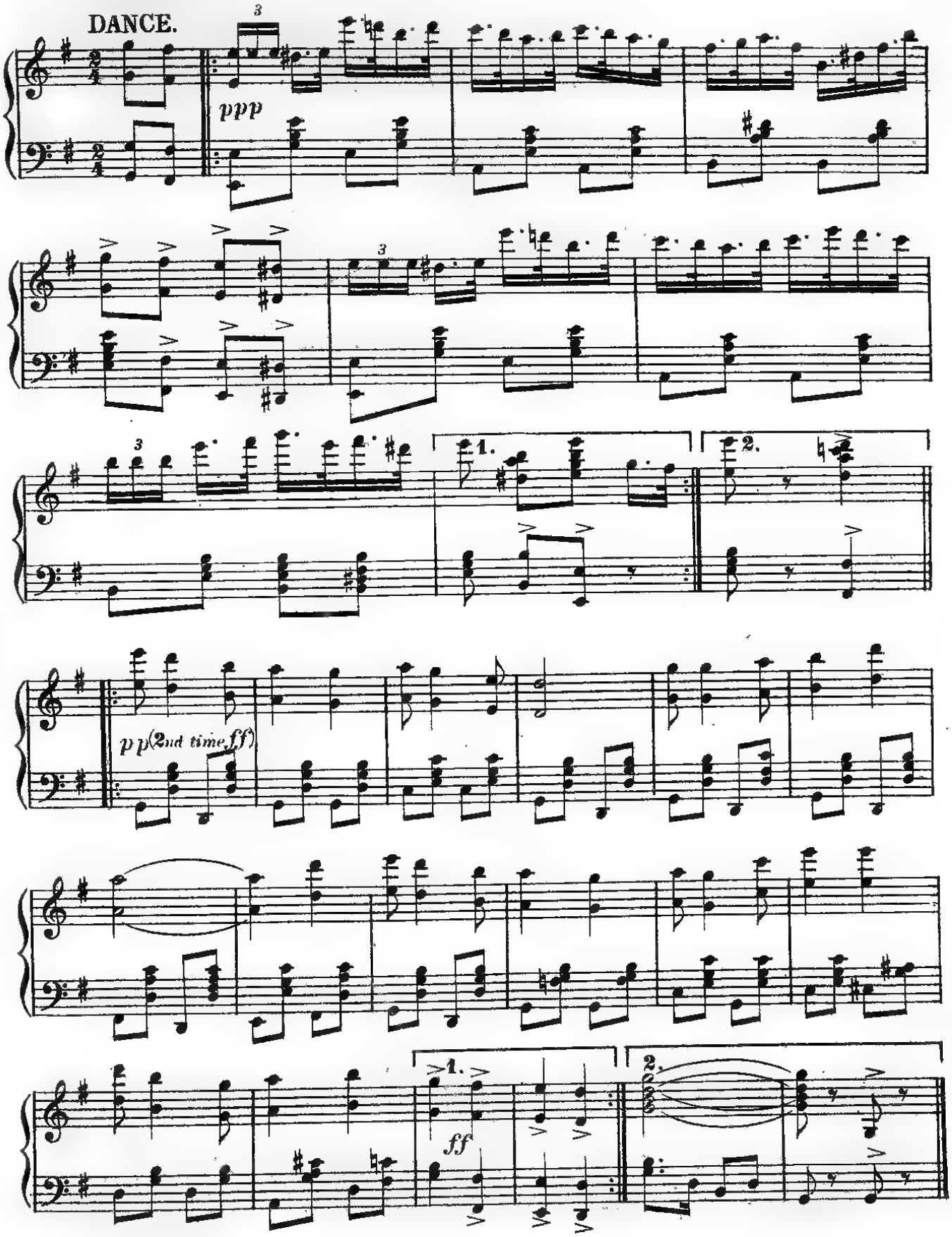


A Chinese Honeymoon.


come from said "Take care now Man - die Brown. The New York coon's a
sil - ly with ma rib - bons and ma clo'es But he said, "Why Man - die
John - son, he's a cun - nin' col - oured coon And lea - der of de
ter - ror we all know. He's a cer - tain la - dy
you ain't got no show The New York girls are
mil - i - tar - y band All de pic - ca - nin - nys
kill - er and he's sure to bring you down But re -
high - toned," den a - bout his way he goes Say - ing,
tink dat he's a - beat - ing at de moon When he
- mem - ber you're the Belle of O - hi - o".....
"Hur - ry back, ma girl, to O - hi - o".....
wags the lit - tle stick dats in his hand.....

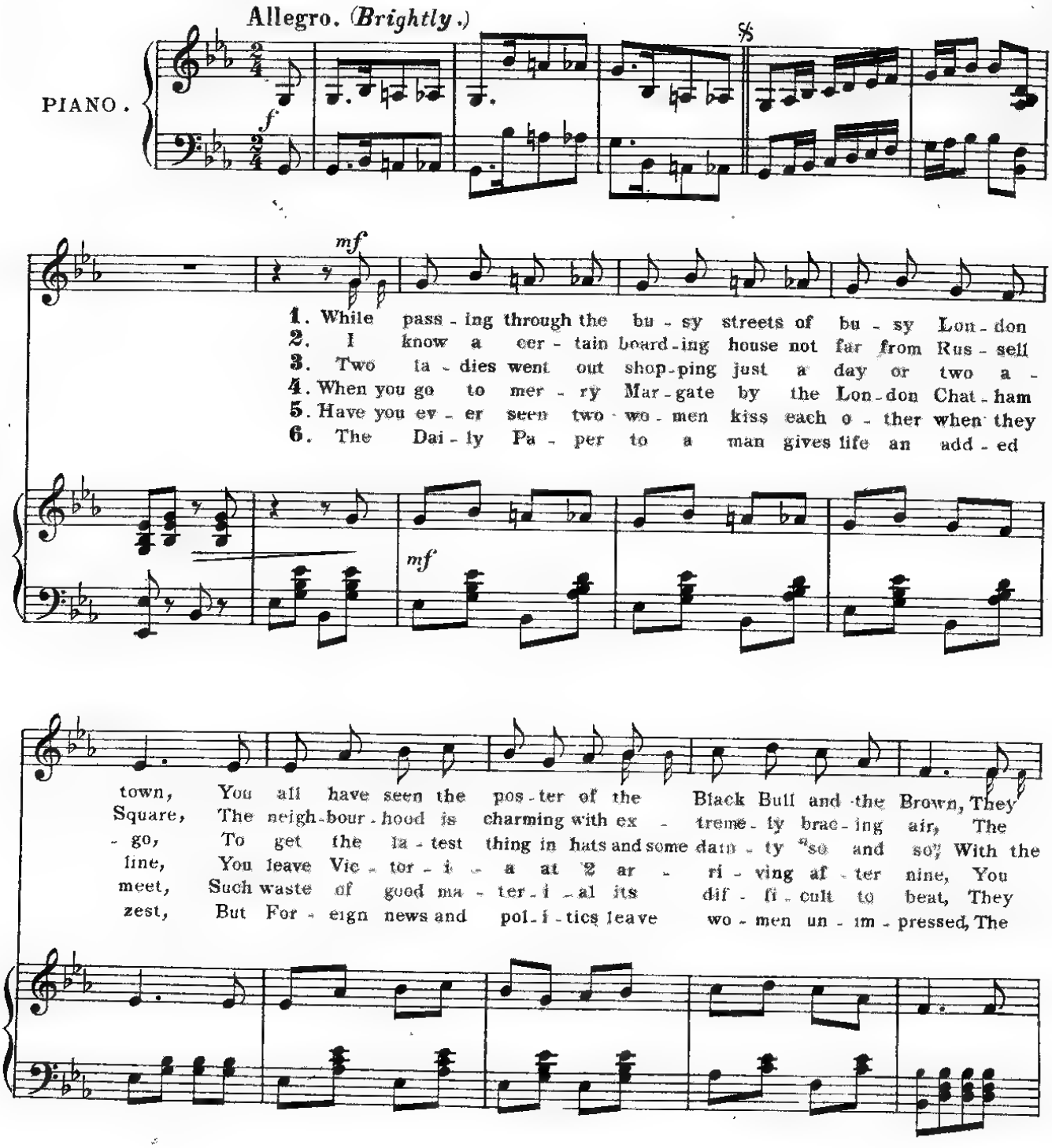

For Man - die's a peach bloom, Man - die's a flower;
p
Man - die's the girl to know; The
black men go craz - y she's such a dai - sy,
CHORUS.
f
Man - die of O - hi - o. O - O - Oh,
f
O - O - Oh,
f


ff
Man - die's a peach bloom, Man - die's a flower, Man die's the
ff
Man - die's a peach bloom, Man - die's a flower, Man die's the
ff
girl to know, to know; The black men go craz - y
girl to know, to know; The black men go craz - y
she's such a dai - sy, Man - die from O - hi - o.....
she's such a dai - sy, Man - die from O - hi - o.....
3rd time go to Dance.
D.C.


DANCE.
ppp
1.
2.
pp (2nd time ff)
1.
2.
ff

Nº 22. SONG AND CHORUS.—"I HEAR THEY WANT SOME MORE."

Written by ERNEST COSHAM. Music by ERNEST BUCALOSSI.



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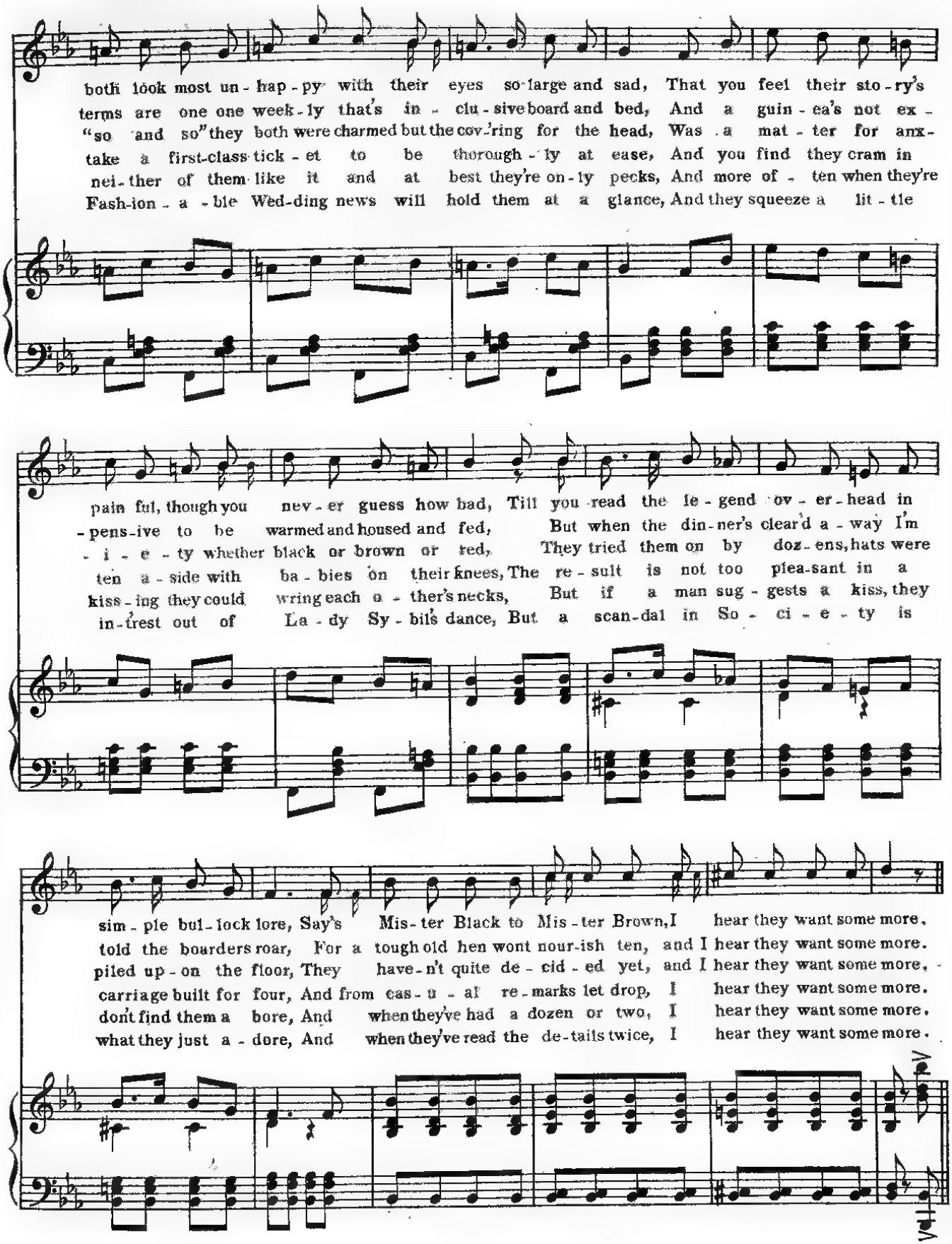
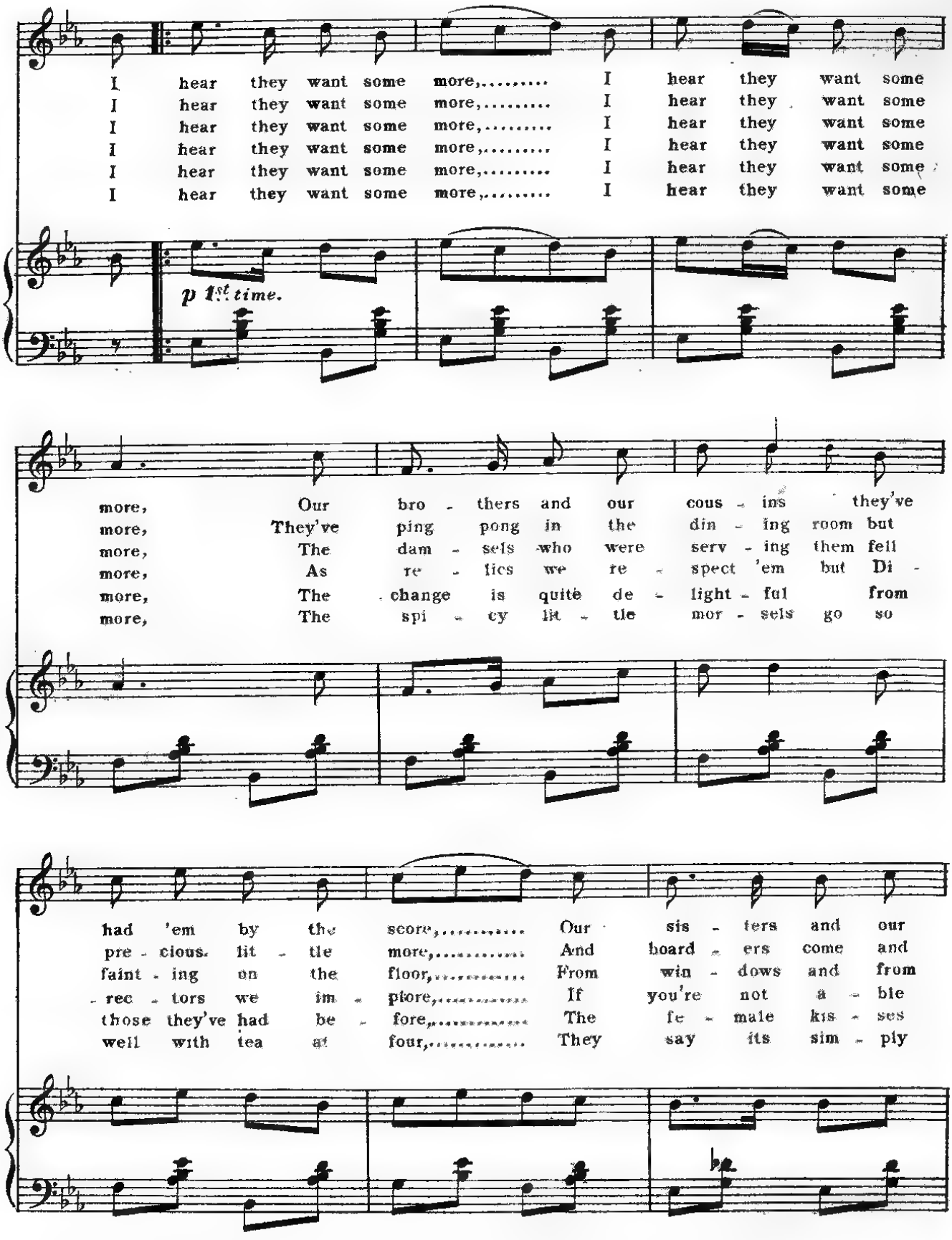
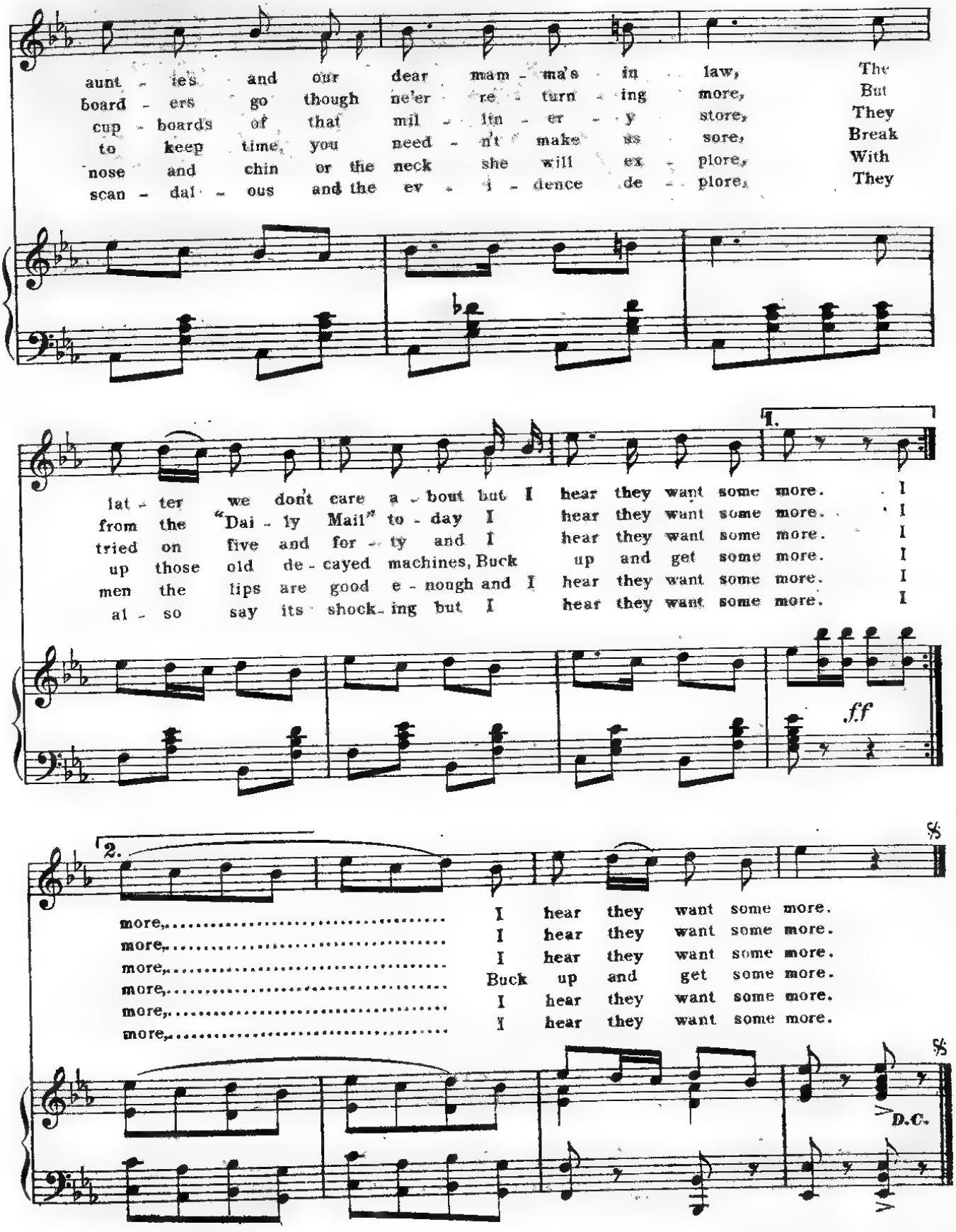

both look most un - hap - py with their eyes so large and sad, That you feel their sto - ry's
terms are one one week - ly that's in - clu - sive board and bed, And a guin - ea's not ex -
"so and so" they both were charmed but the cov'ring for the head, Was a mat - ter for anx -
take a first-class tick - et to be thorough - ly at ease, And you find they cram in
nei - ther of them like it and at best they're on - ly pecks, And more of - ten when they're
Fash-ion - a - ble Wed-ding news will hold them at a glance, And they squeeze a lit - tle
pain ful, though you nev - er guess how bad, Till you read the le - gend ov - er - head in
- pens - ive to be warmed and housed and fed, But when the din - ner's clear'd a - way I'm
- i - e - ty whether black or brown or red, They tried them on by doz - ens, hats were
ten a - side with ba - bies on their knees, The re - sult is not too plea-sant in a
kiss - ing they could wring each o - ther's necks, But if a man sug - gests a kiss, they
in - trest out of La - dy Sy - bil's dance, But a scan-dal in So - ci - e - ty is
sim - ple bul - lock lore, Say's Mis - ter Black to Mis - ter Brown, I hear they want some more,
told the boarders roar, For a tough old hen wont nour-ish ten, and I hear they want some more.
piled up - on the floor, They have - n't quite de - cid - ed yet, and I hear they want some more,
carriage built for four, And from cas - u - al re - marks let drop, I hear they want some more.
don't find them a bore, And when they've had a dozen or two, I hear they want some more.
what they just a - dore, And when they've read the de-tails twice, I hear they want some more.

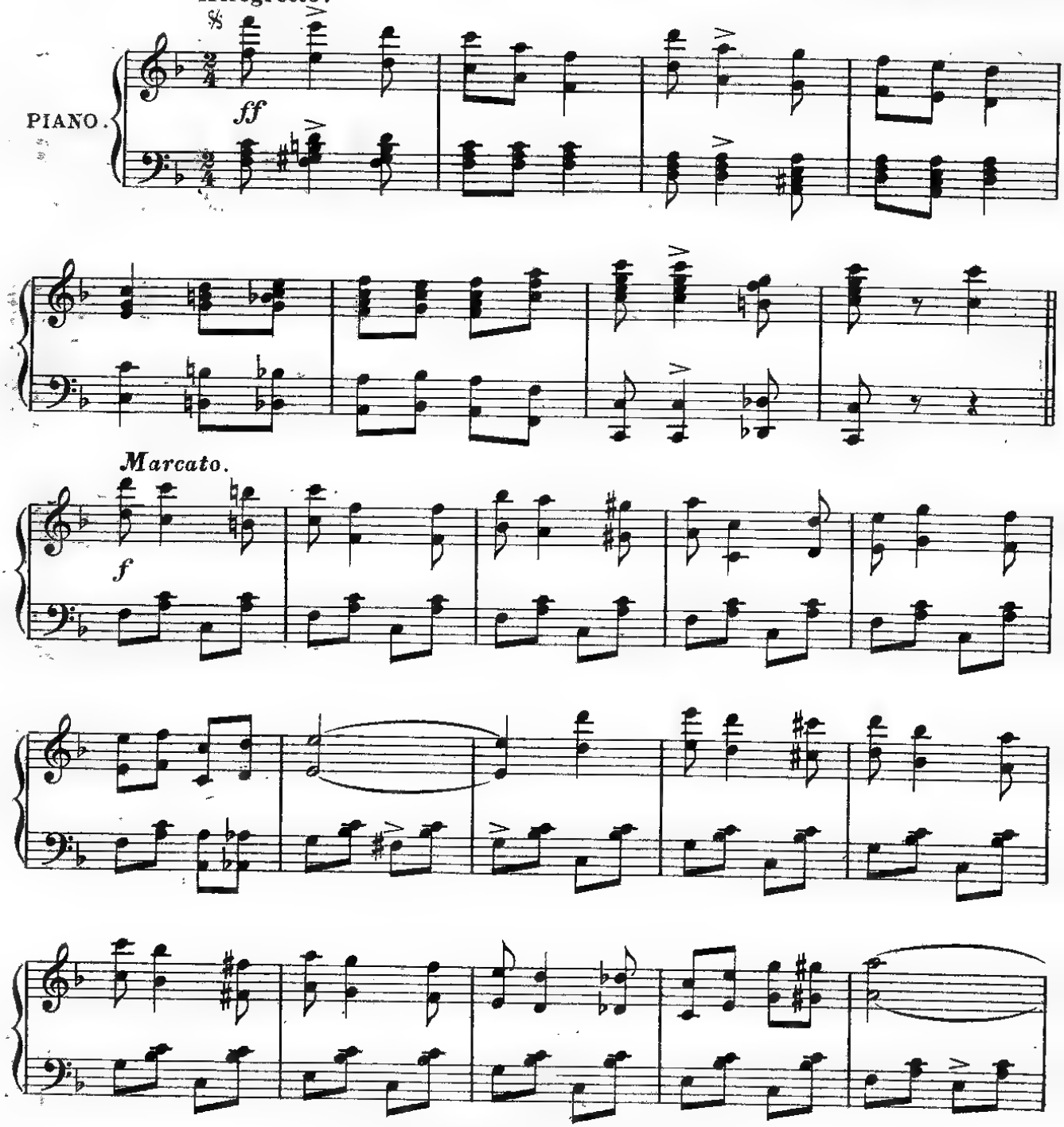

I hear they want some more,..... I hear they want some
I hear they want some more,..... I hear they want some
I hear they want some more,..... I hear they want some
I hear they want some more,..... I hear they want some
I hear they want some more,..... I hear they want some
I hear they want some more,..... I hear they want some
p 1st time.
more, Our bro - thers and our cous - ins they've
more, They've ping pong in the din - ing room but
more, The dam - sels who were serv - ing them fell
more, As re - lics we re - spect 'em but Di -
more, The change is quite de - light - ful from
more, The spi - cy lit - tle mor - sels go so
had 'em by the score,..... Our sis - ters and our
pre - cious lit - tle more,..... And board - ers come and
faint - ing on the floor,..... From win - dows and from
- rec - tors we im - plore,..... If you're not a - bie
those they've had be - fore,..... The fe - male kis - ses
well with tea at four,..... They say its sim - ply


aunt - ie's and our dear mam - ma's in law, The
board - ers go though ne'er re - turn - ing more, But
cup - boards of that mil - lin - er - y store, They
to keep time, you need - n't make us sore, Break
nose and chin or the neck she will ex - plore, With
scan - dal - ous and the ev - i - dence de - plore, They
1.
lat - ter we don't care a - bout but I hear they want some more. I
from the "Dai - ly Mail" to - day I hear they want some more. I
tried on five and for - ty and I hear they want some more. I
up those old de - cayed machines, Buck up and get some more. I
men the lips are good e - nough and I hear they want some more. I
al - so say its shock - ing but I hear they want some more. I
ff
2.
more,..... I hear they want some more.
more,..... I hear they want some more.
more,..... I hear they want some more.
more,..... Buck up and get some more.
more,..... I hear they want some more.
more,..... I hear they want some more.
D.C.

Nº 23. CAKE WALK & TWO STEP.

Allegretto.

by ERNEST VOUSDEN.



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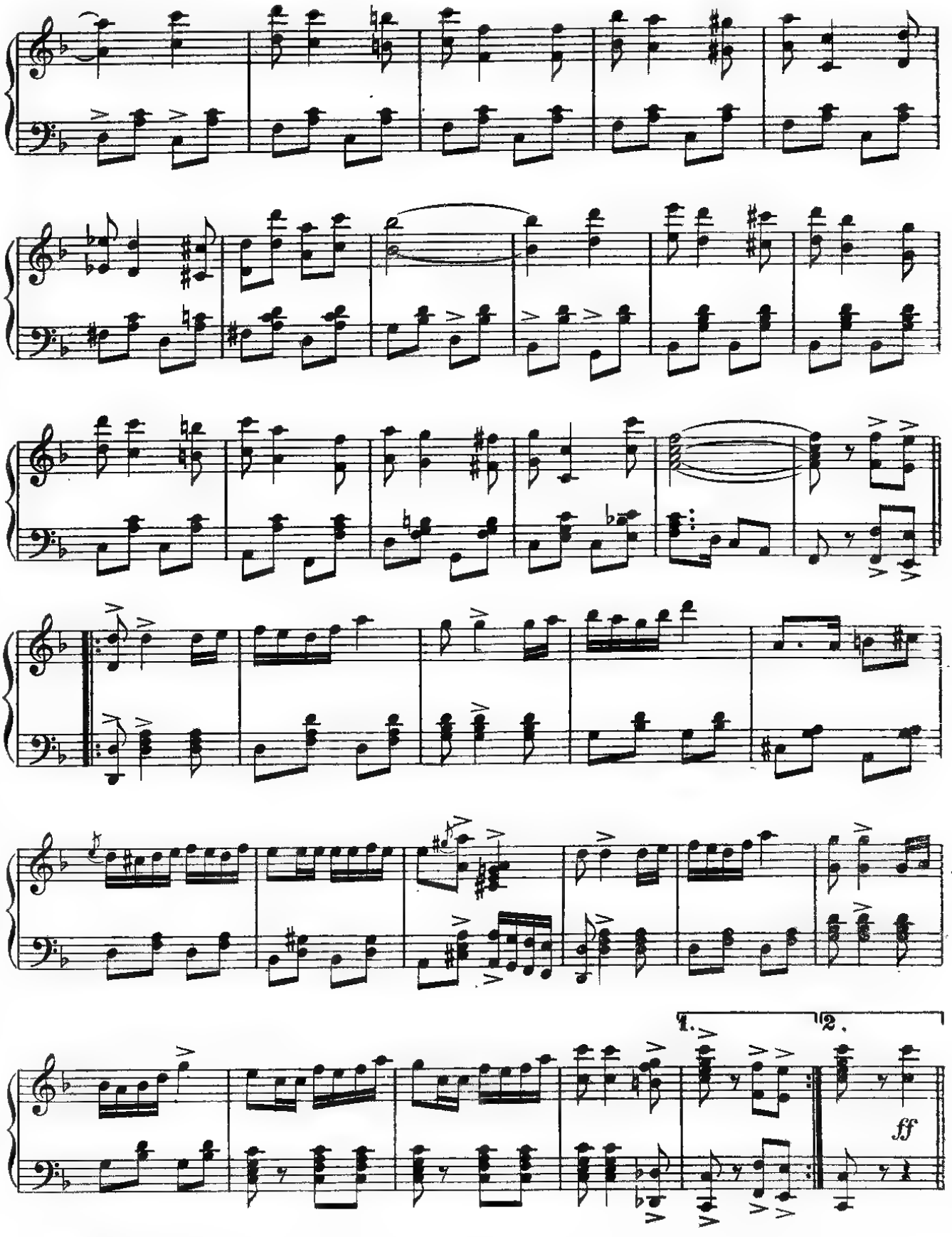
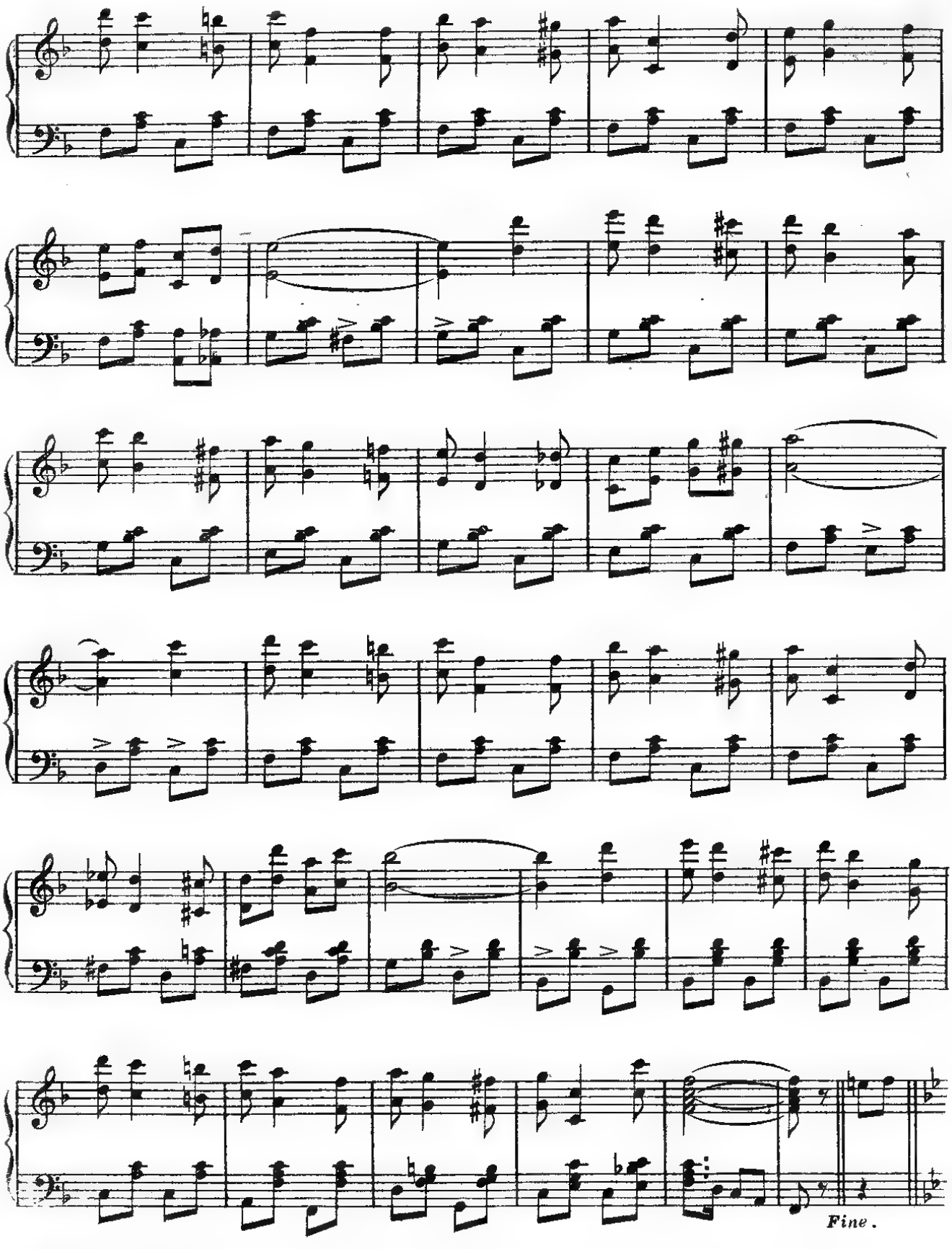
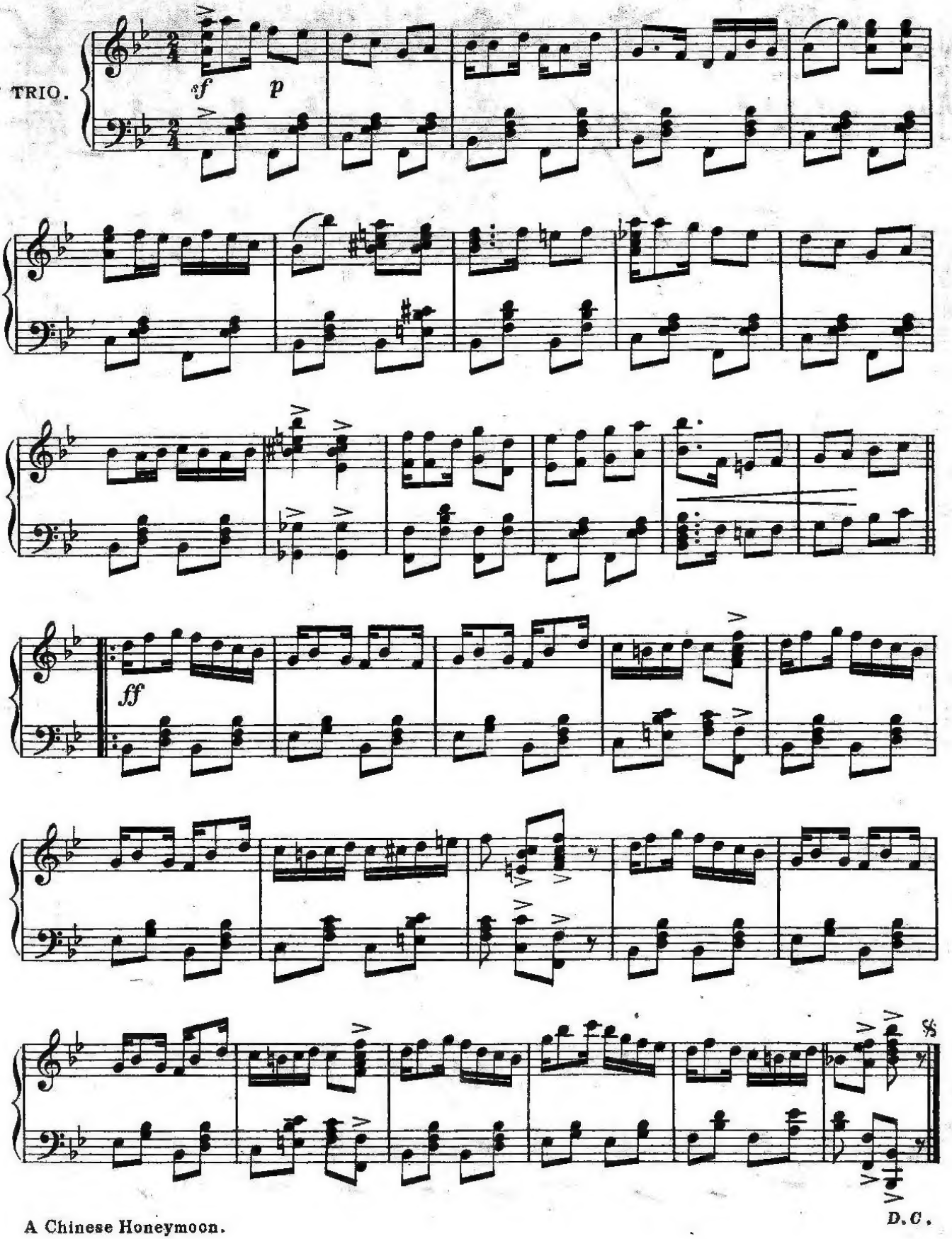

1.
2.
ff


Fine.


TRIO.
sf
p
ff
D.C.

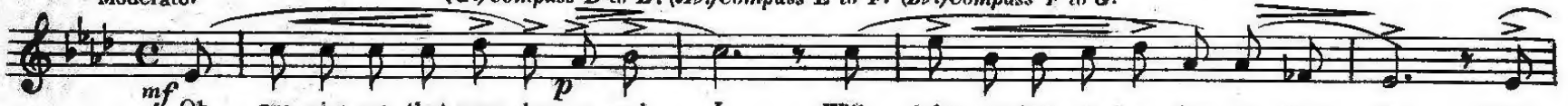
SUCCESSFUL SONGS BY REGINALD DE KOVEN

OH, PROMISE ME.

Words by CLEMENT SCOTT. Music by REGINALD DE KOVEN.

Moderato.

(F.) Compass C to D.
(G.) Compass D to E. (Ab.) Compass E to F. (Bb.) Compass F to G.

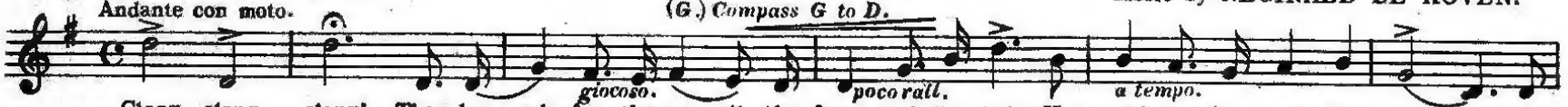


THE ARMOURER'S SONG.

Words by HARRY. B SMITH. Music by REGINALD DE KOVEN.

Andante con moto.

(G.) Compass G to D.



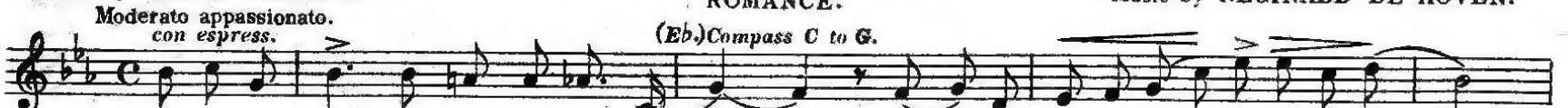
ONLY IN DREAMS.

ROMANCE.

Words by HARRY B. SMITH. Music by REGINALD DE KOVEN.

Moderato appassionato.

(Eb.) Compass C to G.



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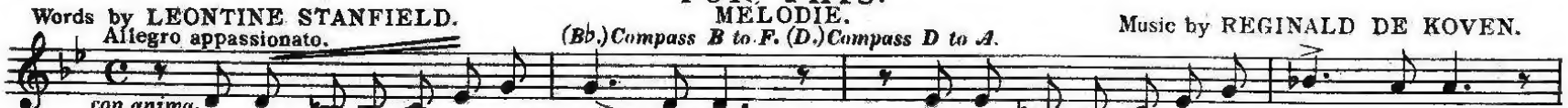
FOR THIS.

MELODIE.

Words by LEONTINE STANFIELD. Music by REGINALD DE KOVEN.

Allegro appassionato.

(Bb.) Compass B to F. (D.) Compass D to A.



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GOOD-NIGHT, LIZETTE.

SERENADE.

Words by CLARENCE URMY. Music by REGINALD DE KOVEN.

Allegro non troppo.

(Bb.) Compass C to G.

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SONG—"A Paper Fan" Sung by Miss BEATRICE EDWARDS.	„	2	0
BALLAD—"But Yesterday" Sung by Mr. LESLIE STILES.	„	2	0
SONG—"The Happy Land" Sung by Mr. LIONEL RIGNOLD.	„	2	0
SONG—"Roly Poly" Sung by Mr. PERCY CLIFTON.	„	2	0
SONG—"Mandie of Ohio" Sung by Miss MARIE DAINTON.	„	2	0
SONG—"I hear they want some more Sung by Mr. FARREN SOUTAR.	„	2	0

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